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AND TOBACCOS
Winter 2004
Cover Story:
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in America
Danish Artisan:
Bo Nordh
The Craft of
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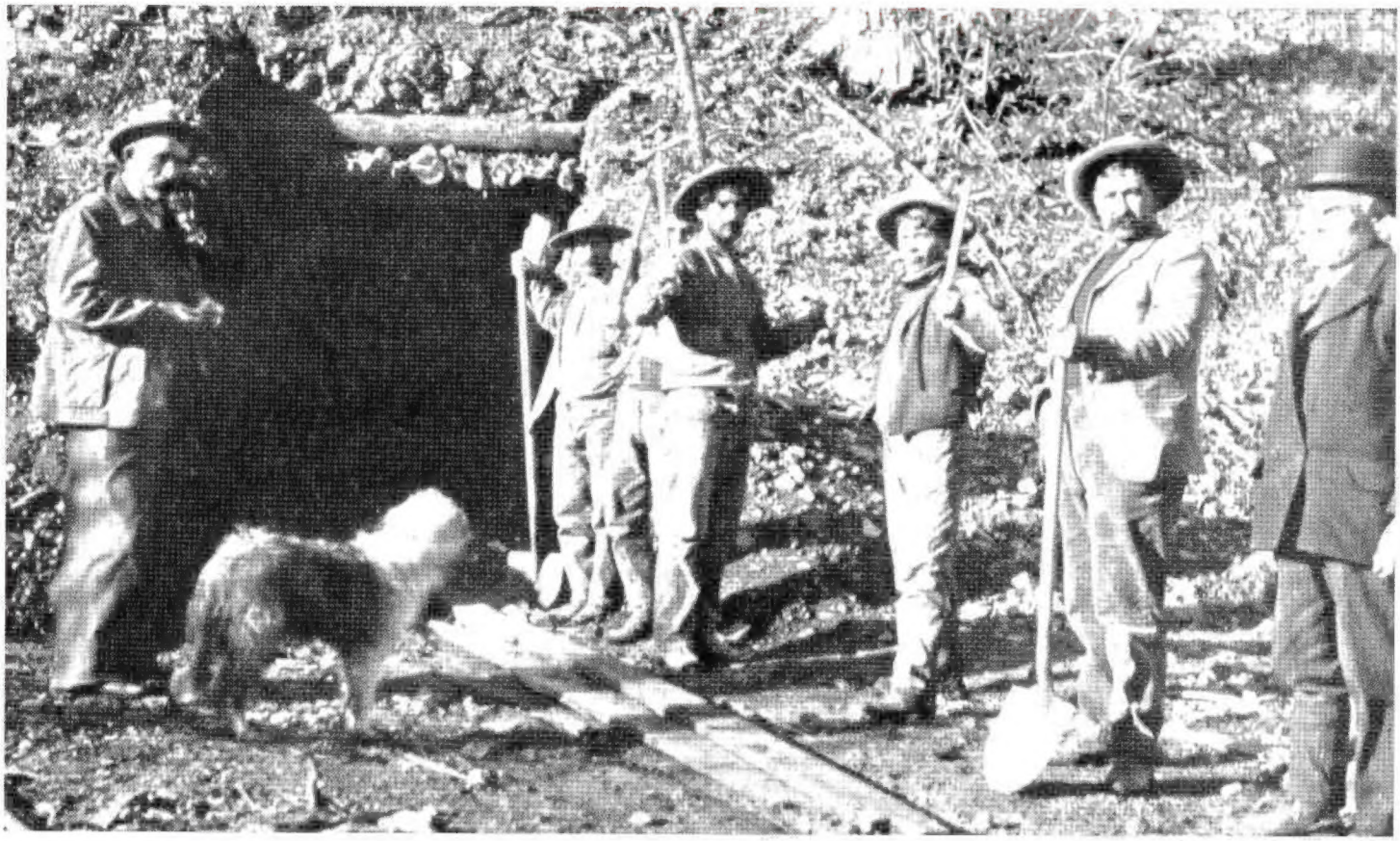
Pipes AND TOBACCOS



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12 **My Father's Pipes**
From a pipe smoker's perspective, pipes offer an unbreakable bond between fathers and sons, who sometimes have disparate attitudes concerning the utilitarian aspect of pipes and the best way to enjoy them.

16 **Unsolved History**
Meerschaum is found in many parts of the world, but Turkey is the primary location for finding the quality necessary for making pipes. Surprisingly, there was once a mine here in the United States that produced high-quality meerschaum.

24 **Living Right**
Best known for his role as Gary Ewing on the long-running television show *Knots Landing*, Ted Shackelford has enjoyed a successful career as an actor. An avowed pipe collector, Shackelford considers himself lucky to have found a profession such as acting, and a Danish wife who not only allows him to smoke at home, but buys him some of the finest pipes in the world.

32 **A Miracle in Cucciago**
Roberto Ascorti's childhood was spent watching his father, Pepino, craft fine pipes, and his own unique talent quickly became apparent. Resurrecting Caminetto pipes after his father's death, Roberto Ascorti moves his company forward while maintaining the legendary reputation of his family's pipes.

38 **Nordh: From Snail to Ramses**
It was a slow start from the confines of a wheelchair, but he became a pharaoh in the pipe world. Bo Nordh has specialized in creating unusual shapes with flowing lines and rendering them with meticulous precision. Demand far exceeds production and few pipe smokers ever even see a Nordh pipe.

58 **Smoking and the Soul**
The current crusade against smoking stands out for its obsession with bodily health rather than—as was once the case—less tangible goods, such as moral character. This corporeal fixation is a shame, for it obscures a more profound reason for tobacco's popularity: its relation to the soul.

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Winter 2004

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68 **Fancy-Schmancy**
Some of us take our pipes very seriously and a few of us may even lapse into mania at times. Pipe dealer/songwriter/author Kendal "Frenchy" Franceschi pokes some good-natured fun at our obsession and reminds us that we should laugh at ourselves now and again.

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Cover: Actor Ted Shackelford relaxing with an S. Bang—a gift from his wife, Annett Wolf—at their home in Studio City, California. *Photo by Phil Bowling.*

Pipes AND TOBACCOS

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Tell Us About Your Kingdom

We all need a place to call our own, a place to sit and smoke and feel secure, a place where the irritants of daily life cannot assail us. When I lived in Florida, my domain was the laundry area of the garage. It was almost intolerably hot, but that's where I went to smoke and be monarch of all I surveyed. I had a lawn chair, a folding TV tray and an old metal mop bucket for ashes and used pipecleaners. If I wanted to put my feet up, I had to prop them in the open door of the dryer, but it was my own realm and I was happy there—except on laundry day.

Later we moved to a little rental house in North Carolina. We didn't have a garage, so my empire consisted of the back steps. The second step from the top was all mine. I had my metal mop bucket, a railing to lean against, a discarded dog blanket for a cushion and all the bugs and spiders I could want to converse with about great literature and current events. Some of the bugs had a bad attitude about my political views and made me long for more solitude, but winter eventually came, the bugs went south, and my only worries were frostbite and keeping my pipe from burning out in high winds. Still, it was my kingdom and I was content.

These days—by virtue of the princely wages I am paid by *P&T* in conjunction with my paper route—we are living in a larger house and I have my own home office. It is my favorite place in the world. I have my books, a stereo, a computer, a large leather chair with a real footstool (my feet-in-the-dryer days are over!) and, of course, my metal mop bucket. My office is equipped with an industrial air cleaner, so I can smoke Latakia or cigars or whatever—even straight Perique, though I smoke that only when I feel the need to assert my sovereignty. "Yeah!" I say to myself, walking importantly back and forth, "I'm smoking straight Perique, and nobody can (*cough*) object, because I'm (*gag*) the king!"

If my 401(k) continues the way it has, I may someday retire to an appliance carton under an I-40 overpass, but I guarantee this: I'll have the nicest pipe collection of any box dweller in the state. Even in a cardboard box, a pipe can make you feel like a king.

What sort of smoking den do you have? One of our readers, Dr. Arthur Goldburg, spent two years building a perfect replica of an English pub in his home; the photos he sent us reveal a spectacular retreat. Perhaps your own retreat is not so ambitious, perhaps it is even Spartan in its austerity, but it is important to you and we would like to hear about it. Please send us photos of your smoking place and tell us what it means to you. We'll publish the best photos and the most interesting descriptions in our summer issue next year, so get them to us no later than April. Remember, fuzzy photos won't reproduce well, so get the best you can. If you prefer not to have your name printed, just let us know. It will be inspiring to see the different accommodations we have all put together for our smoking and to hear how treasured these places have become to us. I'll take some photos of my own office, too. My mop bucket is awesome.

Chuck

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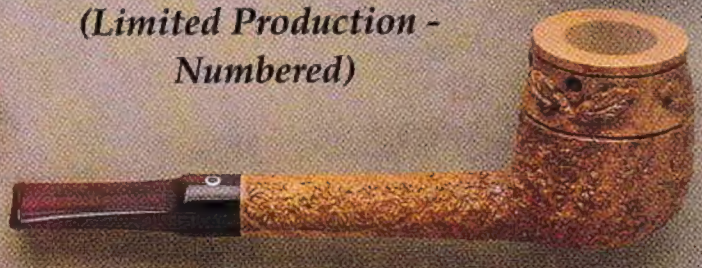

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P&T *Readers Respond*

Tobacco nostalgia

I just wanted to drop you a note to say how much I have enjoyed your magazine over the past few years. In a world gone hog-wild over cigars at any price, pipe smoking is not only a "gentle art" but an economical one as well.

I have read and reread William Serad's excellent article on the House of Windsor and his "Trial by Fire" reviews of some of the old classics. I have tried all the branded blends that I was not familiar with and have found some delightful surprises. It was rather interesting that neither Mr. Serad nor several online reviewers mentioned that the most distinguishing feature of Country Doctor is the presence of deer tongue. This blend is outstanding and very much like Brindley's Mixture, though smoother and more refined. I have come to love Bourbon Street, though I have never been a fancier of aromatics of any stripe. It is different from the old Bond Street I remember from the 1970s because the blend used to contain a very small amount of Latakia. As a matter of fact, I have seen *Life* magazine ads from the 1930s extolling the wonderful aromatic qualities of the Latakia in Bond Street.

In any case, we owe Mr. Serad a debt of thanks for his article about that fine, old traditional blender. It is good to see them back on their feet after several shaky years.

I have wonderful memories of another drugstore blend that has gone the way of all flesh—Brush Creek. When I began to smoke a pipe in 1971, a foil pouch of Sir Walter Raleigh sold for a quarter. Brush Creek went for about 75 cents, and was worth it. In the 30 or so years since it disappeared, I have never smoked anything that came even close to that wonderful stuff. It was a mild, Americanized English blend with a unique casing. The blend was originated by the Christian Peper Tobacco Co. of St. Louis and purchased along with some of their other blends in 1952 by Bloch Bros. of Wheeling, West Virginia, the makers of Mail Pouch chewing tobacco and Kentucky Club pipe tobacco. Sometime in the 1960s, Bloch Bros. was acquired by one of the major conglomerates—I think it was Consolidated Cigar—and produced in its original incarnation until the mid-1970s. Then the blend and packaging changed before it disappeared altogether. There are very few left who even remember it. It is my understanding that Lane Ltd. owns the rights to the name, but the tobacco is but a fond memory. If anyone could replicate it, I would buy it by the pound!

Tom Brown
Cyberspace

American Indian pipe

This pipe was carved and given to me by "Uncle Dan" as a Christmas present. Dan Gallagher has a fascination for American Indian culture as well as for birds, which came together beautifully in this pipe. Last summer, when my fiancée and I went to visit her uncle, I saw an elephant that he carved from a piece of walnut that included ivory tusks and toenails. I was anxious to show him a pipe that I had carved.

He showed me some of the most impressive woodcarvings I have ever seen, including several birds, two dogs, and a clay bust of Chief Lick. As I showed him my modest attempt to create a briar pipe, he got excited about attempting one himself, especially after I showed him some pipe photos that were recently published in *P&T*.

This photo shows the result of my uncle's first pipemaking attempt—an almost exact replica of the right foot of a red-tailed hawk that's hand-carved from a plateau briar burl with carved African ebony talons. Two interchangeable bowls (one briar and one pipestone) are held airtight by 10 gold-plated neodymium magnets (note that the talons don't actually touch the bowl, but rather the bowl is gently held by the pads of the foot). A simple twist of the bowl will release the otherwise very secure grip of the magnets. As you already know, pipestone is considered to be sacred and it is used by American Indians for their ceremonial pipes.

Jason Wright
Cyberspace

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Darrah Pipes

Thank you for publishing the article "Of Extraordinary Interest" [*Pipes and tobaccos*, Fall 2003] on Bob Hess' pipe collection. I am pleased with the recognition my pipes received in the article.

I have little else to offer the world other than the pipes I carve. I am more concerned with their being accepted in the pipe-collecting world than their monetary worth. I am equally hopeful that my Sherlock Holmes theme pipes are a worthy contribution to Sherlockian lore and that they will be a part of it long after I am gone.

Bob Hess speaks of my creating a pipe in a month's time. This is so, sometimes. The last pipe I produced required five months to complete. Due to occasional extenuating circumstances, I cannot give a completion date for any pipe I begin, and because I do not want to disappoint anyone, I do not accept orders for pipes. I do listen to inquiries and will take a name or two, communicated through Mike Butera, for future contact when a specific pipe is being planned or has already been begun.

I carve a variety of pipes that include mythology, sports, and buyer-occupation themes. The price range for my work is $700 to $3,000. The latter is the most recent sale of a pipe with a very nice pipe stand.

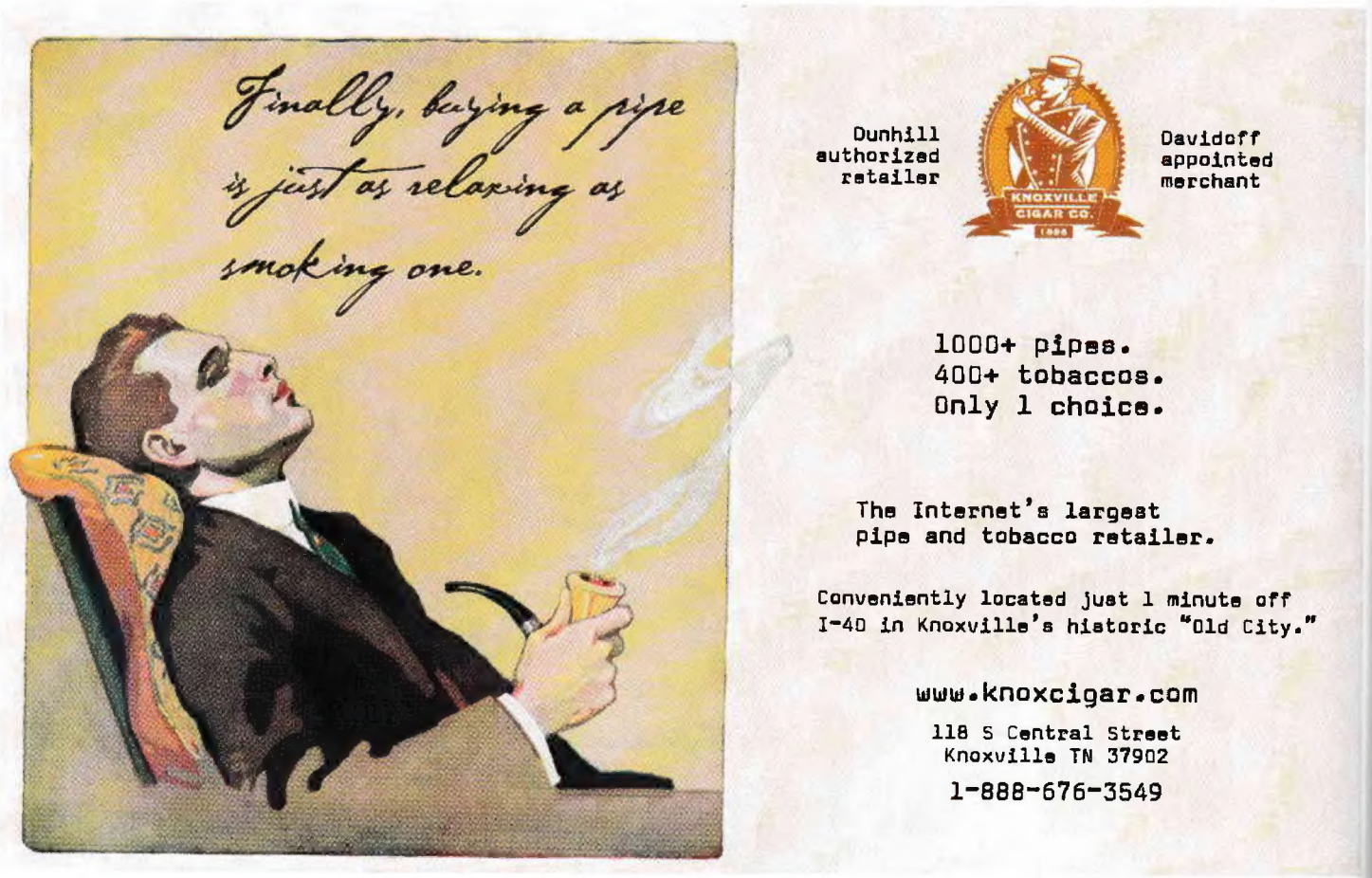
Thanks again for printing the article. My pipes have never looked as good as they do in your magazine.

Marc Darrah
Pacific Northwest

Veterans and their pipes

My compliments to Stephen A. Ross for his review of Albion Tourgée's book, *A Veteran and His Pipe*, in this past summer's edition of *P&T*. I am a veteran of 20 years' service in the Marine Corps and an occasional pipe smoker since 1978 (my late mother bought me a Royal Coachman pipe as an 18th-birthday present). So I can relate to the sentiments of the author. My pipes were a great source of solace to me during my service in the 1991 Gulf War.

Since leaving active service in 1999, I have taken up reenacting as a hobby. I took a pipe break with some of my fellow reenactors at a living history event on July 31st of this year and enclose some photos. The gentleman with the clay pipe is a former Green Beret and also a veteran of the 1991 Gulf War. I am the cleanshaven one beside my fellow former Marine, who now sports a beard. ▶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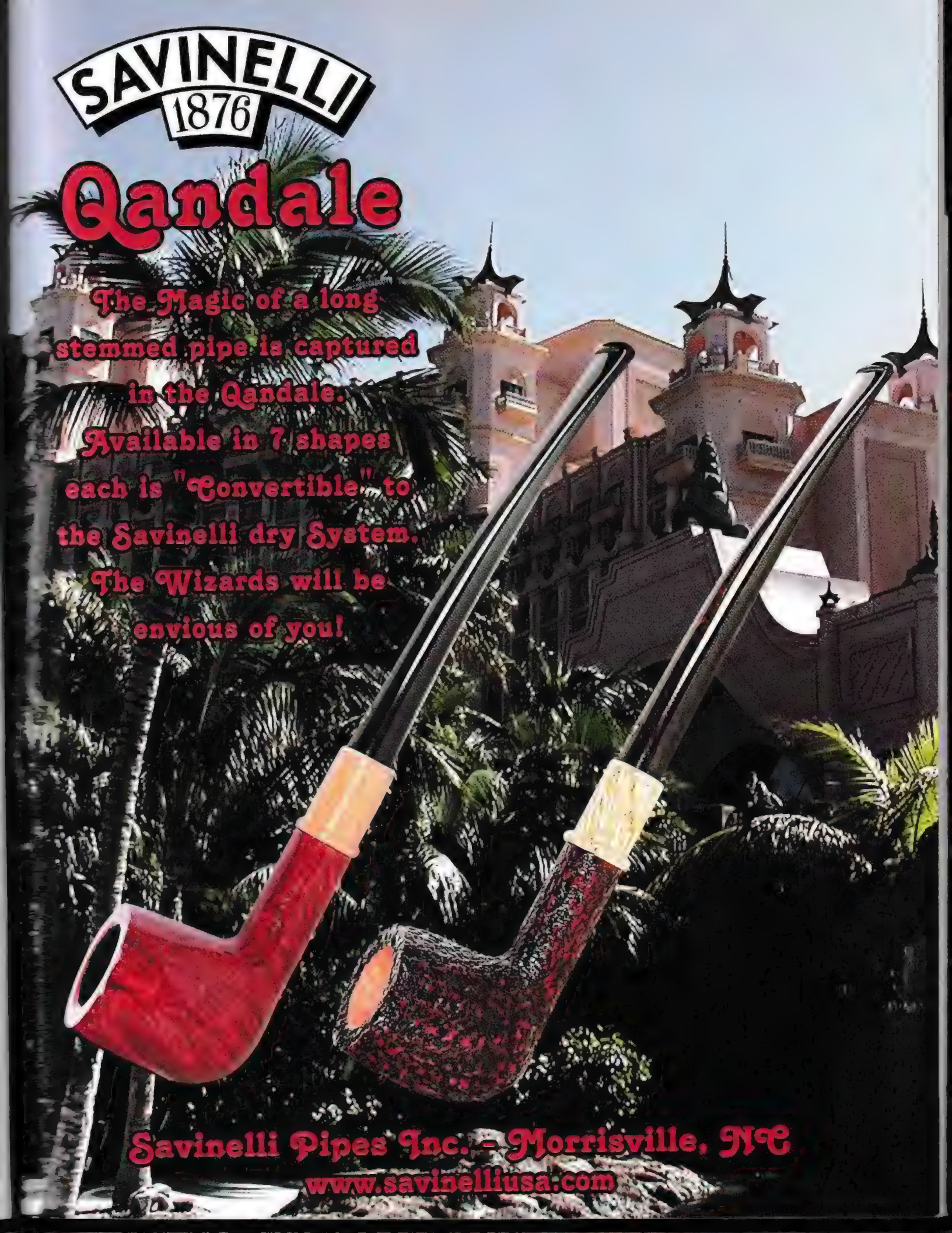
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Two books that I know of that feature period photographs of soldiers with their pipes during the Civil War are *Private Soldiers and Public Heroes* (pages 48-49, and 105), and *Touched by Fire; a National Historic Society Photographic Portrait of the Civil War*, (pages 92-93, 164, 185, 392, 482-483, and 491).

Keep up the great work! I have been a fan of your magazine since its inception.

Paul E. Peeples
Fayetteville, North Carolina

Foote notes

I want you to know that I really enjoyed Fred Brown's magnificent article on William Faulkner in the Summer 2002 issue. After reading his article, I reread Joseph Blotner's biography of Faulkner for the third time. I highly recommend it.

Both Brown and Blotner give us insight into a man whom I wish I had met. Another great American writer that I would love to see an article about is Shelby Foote. He's another unique Southerner whom I will probably never meet, except on television.

Please keep your publication in business until I die. I'm 55 now and I look forward to at least another three decades of reading *P&T*.

John E. Wilson
Rome, New York

P&T: *An interview with Shelby Foote appeared in our Fall 1997 issue. Back issues of* P&T *may be purchased by contacting Melissa Price at 919.872.5040.*

Hand versus machine

Forgive me for a little pedantry with regard to R.D. Field's article on handmade and machine-made pipes [*Pipes and tobaccos*, Fall 2003]. My comment is based on the distinction between "tools" and "machines" made by sociologists of the labor process. The difference between tools and machines is the degree of skill required to use them, or conversely, the way their operation deskills the necessary labor. Tools, however powered, depend entirely on the skill the operator possesses, to wit: A chainsaw is a tool because its operation depends entirely on the skill of the person running it. A machine is designed to simplify the skills of the operator and perform the operation as automatically as possible, to wit: The settings of a frazing machine, not the operator's skill, determines the shape of the bowl into which the briar block will be cut. The skilled work is in setting up the frazing machine, not in cutting bowls with it.

Thus I believe Field is wrong on one crucial point: Pipes can indeed be made "by hand,"—that is with tools. The tobacco chamber, the draft hole and the mortise can all be made with hand drills, requiring a very high degree of skill by the pipemaker. And, with greater difficulty, the stem can be drilled and the tenon milled by hand as well as hand-cut and sanded. I would think that "freehand" lathe work would also be "handmade" by this definition, in spite of the motor turning the lathe.

Field's general point remains, however: Pipes are usually manufactured with both tool and machine operations in a considerable variety of combinations.

Dr. Michael Clow
Department of Sociology
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My Father's Pipes

Fond remembrances of a father and the lessons learned about the distinctive ways a pipe may be enjoyed

by Terry Radwan

My father was a pipe smoker who passed away unexpectedly last year. I think of him every time I put match to tobacco and have spent many hours ruminating on the pronounced differences in our smoking habits. I think often of his pipes.

My father began smoking pipes in college in the '60s, progressed into a four-pack-a-day cigarette habit in the '80s, and then resumed pipe smoking after his heart attack as a compromise on giving up cigarettes. He was a large, broad-shouldered man 6 feet 4 inches tall with a deep booming voice, and in later years developed enough of a middle-age spread to make his size appear more cuddly than intimidating. With his salt-and-pepper hair, quiet aura of casual competence and pipe in hand, he looked like your favorite college professor, or at least your idea of what your favorite college professor should look like. A successful entrepreneur and consultant, he was an inveterate smoker of the Samuel Clemens variety. When we traveled together on business, he would often wake up at 2 in the morning and immediately light up, the tantalizing aroma of his aromatic blend filling both our joined hotel rooms. He never missed a chance to indulge in his favorite addiction at work or at home, after church or at the ballgame, and it was the nature of his mild aromatic tobacco to elicit compliments and favorable comments wherever he went.

The author's father, Larry Radwan, enjoys a Peterson pipe on the cliffs of Moher in Ireland.

I, on the other hand, consider myself to be a "purist" when it comes to pipe smoking. I smoke only once or twice a day, always for an hour or two at a time. My pipes are all of the super-high-grade variety and include some very expensive pieces, each exclusively dedicated to English, Virginia, or aromatic tobaccos. My father was never much interested in the collecting side of pipe smoking. Though he could appreciate a beautiful pipe, he would often shake his head sadly when I told him how much I had paid for my newest Dunhill or S. Bang. While he never liked the "bargain-bin" pipes, he was always on the lookout for a pipe deal, smoking mostly mid-grade pipes by Peterson and Savinelli, with an occasional high-grade he received as a gift thrown in. His compulsive smoking habits resulted in the most abused pipes anyone had ever seen. The cake was uneven because of his habit of smoking whenever possible, even if for only 10 minutes at a

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time, then having to set the pipe aside for hours or empty it out completely. The side was charred from his sloppy lighting techniques, and don't even ask about the finish on the bowls or the stems, which were discolored from a lifetime of mistreatment. One of his favorite activities was to smoke during his early-morning rounds of golf, placing his pipes on the still damp grass just chock-full of chemicals and pesticides, which produced a myriad of interesting colors on his favorite pipes. The concept of resting a pipe was mostly an abstraction he practiced when he forgot to bring a favorite pipe with him, as he always had two or three on his person wherever he went. I would often cringe at the wet, bitter aroma and the ensuing coal-black pipe cleaner that emerged from his oversmoked pipes. But my father was a smoker, and he merrily puffed along until I could stand it no longer and would "kidnap" his favorite pipes for a much-needed cleaning and rest.

Then there was the issue of his tobacco. Originally a Three Star Blue man, upon returning to the pipe after smoking cigarettes for so long he found his old blend no longer appealed to him as it had. A lengthy search ensued, with price (although he could afford to smoke whatever he pleased) as much a factor as taste, aroma and quality. Unimpressed by my recommendations of such stalwarts as are available from G.L. Pease, Samuel Gawith, and McClelland, he eventually settled on a local tobacconist's "house blend," which was in actuality Lane Ltd. Tobacco #RHQ-3. A mild aromatic Burley blend, it had the added advantage of being available in 5-pound packages. Until you've seen one, it's hard to envision how big a bag filled with 5 pounds of tobacco actually is. For someone like me who enjoys the ritual of going to the tobacconist to purchase a tin here and there as well as gawk at the new pipes and pass the time with other enthusiasts, the concept of having so much tobacco on hand and therefore no excuse to go to the tobacco shop is inexplicable. Fortunately, my father offset this somewhat by smoking between a pound and a pound and a half of tobacco a month, a substantial amount of smoking by any measure.

So which of us was the "purer" pipe smoker? I've often wondered. On one hand is the man who smoked for the love of tobacco. On the other is the man who smokes for the love of the pipe. I admit I often felt I was quite the superior pipe man, as I knew so much more about the tangled history of the Italian pipemakers, as well as the characteristics of Syrian as opposed to Cyprian Latakia. I can clearly remember my father's blank stare as I proudly told him the new pipe I had given him was a Jess Chonowitsch. "A good smoker," he said, after his maiden smoke in an exquisite pipe by the man many consider one of the greatest pipemakers of all time.

Still, as I handle my father's pipes, I can't help but smile at the marks and stains, dings and imperfections that define his collection. Each one has a story to tell, and is related to a particular moment in my father's life. Was that dent in the top of his old Savinelli billiard made as he hurriedly banged out the ashes on a wrought-iron railing during a break between acts while playing the trombone in the orchestra pit at the community theater? Or was this pipe dropped in the parking lot as it traveled across Ireland with him on a golf vacation? While I conjecture as to causes and circumstances for each imperfection, I have come to see his pipes as the broken-in tools of a master craftsman, for my father truly did magnificent work while smoking those pipes both at work and in his personal life. Will my beautiful high-grades, so lovingly protected and obsessed over, tell such a rich story about the life of their owner? I wonder.

I frequently set aside time to smoke my father's tobacco in his favorite pipes. As I taste the sweet aromatic flavor of his tobacco, I begin to sense the distinctive and subtle room aroma that so many of us will always associate with my father. I feel his presence, and I am reminded of all the times and places we smoked together. It is something of a rarity to see two pipe smokers at the same time in this day and age, and now the world at large will see only one. I think of my father's only grandson, and hope that he too will one day hold my father's pipes and feel the connection to the places and times these pipes shared with their owner. When a painter or a sculptor sheds the mortal coil, they leave their art behind as their claim to immortality. But pipe smokers leave behind something else—the tools they used to help them dream the dreams; silent carved-briar witnesses to the contemplation and creation of the "art" that each pipe smoker brings to his own life, and the lives around him. Alone, I watch the smoke curl up to the heavens and remember my father. And I think often of his pipes. *P&T*

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Unsolved History:
The Meerschaum Company of America, an Early 20th Century Mining Venture in New Mexico

We invariably think of Turkey as the place of origin for quality meerschaum. Surprisingly, a thriving meerschaum mine once existed in the United States

by Ben Rapaport

Many books have been published about who made what types of pipes two centuries ago, and ample information is in print about most American and European pipemakers yesterday and today. But what do we really know about pipe production in the United States, say, around 1900? My guess is, not very much! I now have something to report, my discovery of one facet of this less-than-fully-explored entrepreneurial era in America.

By the early 1900s, when briar had become the standard medium for smoking pipes, the meerschaum pipe was still rather popular. A few American pipe manufacturers were well-established, had name-brand recognition, and relied less on Europe for supplies of finished pipes. Companies offered imported French *bruyère* pipes in their product line, and they manufactured a broad assortment of pipes in various woods, such as apple, bamboo, cherry and elder, and clay, using raw materials found here. So, an obvious question arises. During this same period, was there also a domestic source for meerschaum? To the best of my knowledge, no book on pipemaking written by an American and no book about the history of the American tobacco industry mentions a U.S. source of raw meerschaum.

Turkey, then as now, was the largest single source for this mineral. The government maintained a monopoly of practically all the world's output known to exist at that time. But it is not common knowledge how, or from whom, meerschaum pipecarvers in this country obtained the raw material. Were they purchasing it from Turkey, or from Continental exporters of tobacco-related supplies and equipment? Did American importers supply meerschaum blocks to the American pipe industry? Were there local sources for raw meerschaum and, if so, who were these provisioners? The tentative answers to these questions evolve from seminal research into our own burgeoning pipe industry at the turn of the 20th century. This story is an unlikely page-turner, yet it is an enigmatic slice of American history that, when unraveled, may surprise you.

Meershaum Deposits in the United States

According to the U.S. Geological Survey, six types of clay are mined in the United States today: ball clay, bentonite, common clay, fire clay, fuller's earth, and kaolin. What about 100 or so years ago? Small deposits of crude meerschaum had been unearthed in the Mid-Atlantic Ridge area, South Carolina, Lake Tecopa (Inyo County, California), and in the Green River formation of Utah, Colorado and Wyoming. Hubert Howe Bancroft's 1,000-page retrospective on Chicago's World's Columbian Exposition of 1893 captured in word and picture the splendid industrial and artistic displays of hundreds of participants at the exhibition, including suppliers of raw materials. Chapter XVI, "Mines, Mining, and Metallurgy," mentions that Louisiana "occupies the greater

art of the space, and of special interest re the exhibits of chalk kaolin, and the ays used by the potter and the maker of *imitation* [my emphasis] meerschaum pes." In *The Book of Fair* (1893), by Hubert Howe Bancroft, New Mexico is so recognized:

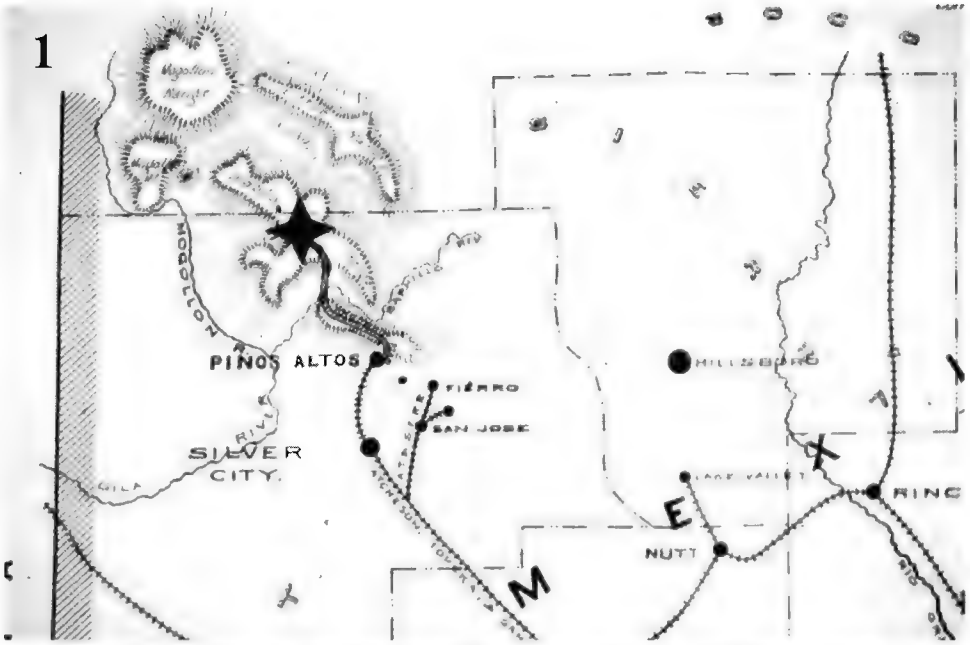
> Almost in the centre of New Mexico's section is a structure composed entirely of native ores in the form of a miner's cabin, and near it are relief models of several prominent mines... Nearly all the metals common to the Pacific slope are contained in these sections, the greater number of the exhibits consisting of gold, silver, silver-lead, and copper ores....

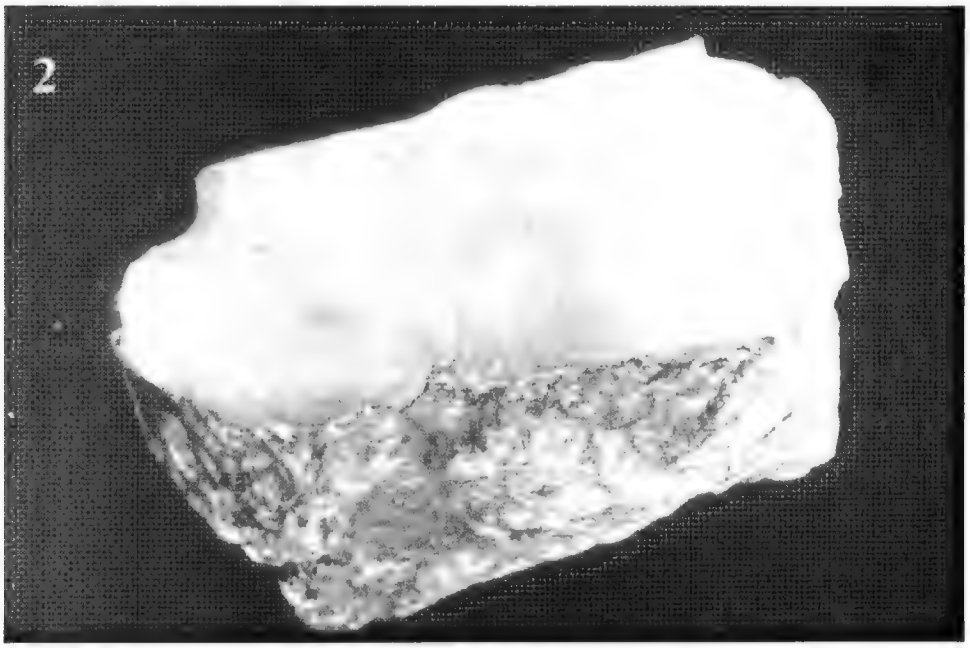
Meerschaum is not included among New Mexico's minerals, nor is meerschaum mentioned anywhere else in the hibition volume, but a decade later, and the next 10 years, this state and this neral would be inextricably linked.

Lucky Find

I serendipitously stumbled onto *The t Report. The Meerschaum Company of erica*, Jan. 12, 1907. This 1906 report is parently the only annual report of ord the company released. The comy was founded in 1905 and incorporat under the laws of New Mexico. Its adquarters were at 25 Broad Street, ew York City, and at Silver City, New lexico. The report must have duly pressed Wall Street and the media, cause just after its release accolades out the company appeared in several stern newspapers, among them the *New American and Journal* (Feb. 24, 1907); *Daily Banker and Stockholder* (Feb. 26, 7); *The New York Press* (Feb. 27, 1907); the *Boston Statist* and *New York Globe* b. 28, 1907).

The company operated several mines the mountains north of Sappillo Creek nogen Mining District, northern ant County) in the upper Gila River ion; this area spanned an estimated 400 es (**Illustration 1**). (For those living in w Mexico today, the company's propty was about 29 miles north of Silver y, and about 30 miles northwest of nover, close to the Deming and Silver y division of the Santa Fe Railroad.) is area was once the stronghold of such ache warriors as Geronimo and Man-





A map of the Silver City-Pinos Altos area (top) with the location of the meerschaum mines indicated by a heavy +. (First Report. The Meerschaum Company of America, *Jan. 12, 1907). The lower photo shows the 42-pound block of meerschaum sawed from a vein of the Sapillo claim.* (First Report. The Meerschaum Company of America, *Jan. 12, 1907.) (All photos for this article courtesy of Robert W. Eveleth, senior mining engineer, New Mexico Bureau of Geology and Mineral Resources.)*

gas Coloradas and, in the 1870s, the region was the center of a mining boom; today, ghost towns and old mine structures are silent reminders of that era.

The report notes that the company had title to 10 mining claims, each measuring about 1,500 feet by 600 feet, each with an exotic name such as Khedive, Sultan and Asia Minor. All 10 claims supposedly contained the only meerschaum leads in this particular district. Two were "'true fissure' veins, continuous for 1,500 feet each, which carry between *strongly defined* walls Meerschaum Mineral in varying widths up to 20 inches," and "'*kidneys' of the pure Meerschaum in various sizes are now obtainable from this surface material....*" One excavated block from the Sepillo claim on display at the company's Silver City office weighed 42 pounds! (**Illustration 2**).

The foreword is a "Report of the President" to the stockholders, in which William J. Seidenberg states: "...your Company possesses the *only known deposit of merchantable Meerschaum in marketable quantities in the world*, excepting only the

Turkish Meerschaum mines of Asiatic Turkey," where, he noted, as many as 10,000 men are employed in this trade. He estimated that, with demand exceeding supply, prices ranging to $40 per pound, and Turkey receiving revenues in excess of $8,000,000 each year, the company was headed for the good times.

Following the president's report is a series of sub-reports—for instance, declarations and assessments by various individuals attesting to the validity of the claims, documenting the chemical analysis of meerschaum samples, and offering encouragement about the bright future of the company. Jas. L. Hill, the company mining expert and general superintendent, wrote: "I uncovered the veins, ran open cuts, blasted out the rock in place, and sunk shafts in many places, proving the continuity of the veins upon the Company's property for a distance of some thousands of lineal feet," and "I recommend that the Company, at an early date, commence the sinking of one or more shafts, to reach greater depths where without doubt the Meerschaum will be found in large quantities...."

The "Certificate of Analysis" of a sample of meerschaum analyzed in 1906 by L.H. Friedburg, Ph.D., a professor of chemistry at the College of the City of New York, states: "Since 'Meerschaum' contains nothing but Magnesia, Silica, and Water, we must consider our sample a rather impure specimen. However, in the light of comparison we find that it compares favorably with the average Meerschaum found abroad." The company's auditor and fiscal agent, Robert Graham-Woodward, seemed to know plenty about the characteristics of meerschaum, and he knew about its special application. In his "Report with Categorical Facts," he described meerschaum as having "...great variety, no two pieces are alike, among 100,000 pieces only two pieces were found exactly similar. One piece may be light, another fairly heavy, another very heavy like stone, some is very soft, some becomes harder and heavier after being smoked as a pipe, some pieces when made up in pipes, soften and become spongy."

The company's consulting chemist and mineralogist, John W. Wainwright, states in his sub-report: "In this connection I may be permitted to state that because of its unique properties of resisting a high degree of heat and its ready absorption of water, it would seem that Meerschaum could be put to numerous uses for electrical, mechanical, and technical purposes." (Not having mentioned pipes as a rather obvious use, what could *he* have been smoking?)

The core document is the report of E. Renshaw Bush, a consulting mining engineer. It reveals the true geological richness of the claims: "The total combined tonnage, approximately 'in sight' and available from the several localities...is...about 950 tons of crude Meerschaum mineral, which after kiln drying weighs about 69 pounds per cubic foot, and will produce about 570 tons." Bush concludes: "If the market price proves to be as high as you anticipate, there should be a substantial profit realized from the production and sale of the 570 tons of meerschaum mineral estimated 'in sight,' below surface, in addition to the roughly approximated 25 tons of outcrop mineral...." Based on 10 tons of crude mined per day, Bush estimated that the cost per ton of crude, including labor, tools, machinery, and related expenses, would be approximately $47; the cost of kiln-drying one ton of crude would be $1.50 because, when dried, crude is reduced by 40 percent—e.g., 10 tons of kiln-dried crude yields six tons of material. Including boxing, hauling, and freight, the cost of one ton of the kiln-dried meerschaum arriving in New York City would be, on average, $106.40. Why calculate a cost to New York City? To me, it's obvious. In the early 1900s, New York City was a thriving center of credentialed meerschaum pipecarvers, among them Becker, Birnbaum, Blankenmeister, Demuth, Fischer & Bendheim, S. M. Frank, Kaldenberg, Kutschera, Rejall & Becker, Stehr, Weis, and others.

Finally, as in any self-respecting company report, this one contained shrewd market-speak of a bright future:

> In presenting for your consideration the foregoing Reports and Analyses, the Directors feel that although they could have justifiably added thereto certain other important facts, it were better that they refrain, as the plain, unbiased statements contained—representing as they do, the results of authoritative investigations—could not but be appreciated as possessing the indisputable basis for measuring the enormous values of these Meerschaum properties.

There was certainly demand in this country for crude during this era, and this company had found a substantial lode of block meerschaum; by its own estimate, it could furnish tons, but to whom? Throughout the entire report, no mention is made of the U.S. tobacco industry, the most likely market of the day for its product. Was this enterprise one of those here-today-gone-tomorrow firms? Was the optimism of this company's board of officers misplaced? I had to find out.

Further Examination

I decided to mine (no pun intended) deeper to find some corroborative evidence of the company's actual operations, viability and market share. Because the U.S. Bureau of Mines was deactivated in 1995, the next-best source on geological history and mineral resources is at the state level.

Robert W. Eveleth, senior mining engineer, New Mexico Bureau of Geology and Mineral Resources, came to my rescue. He investigated the original company's claims—six full claims plus a mill site—and he believes that they were surveyed for patent but were probably rejected for lack of discovery or insufficient development.

Eveleth was also kind enough to furnish a copy of a secondary source document, Faris V. Bush's "Meerschaum Deposits in New Mexico" (*The Engineering & Mining Journal*, May 29, 1915), which shed further light on the company and its struggle. Faris Bush, a mining engineer in Silver City, New Mexico, states that "[M]eerschaum...was discovered, by prospectors *en route* to the Upper Gila country, in Grant County, New Mexico, early in 1875, being found as float and later in distinct veins at the surface near Sapillo Creek." He was also aware of meerschaum's distinctive use: "In prospectors' cabins throughout the country at the time, meerschaum pipes began to take their place with briar, clay and corncob, showing the mineral's value was recognized early."

As Bush reports, attempts to claim and mine between 1875 and 1901 failed, but around 1904, James Hill and James Crittendon staked out 20 claims, and Hill contacted some New York tobacco dealers, who bought his interests. Several people attempted to take advantage of this opportunity, but all efforts were futile, because the area lacked proximate transportation

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facilities. The meerschaum was deemed excellent quality and quantity, but the company went into receivership because it was out of its league in mining and milling the raw material.

Reorganized in 1912 as the American Meerschaum and Pipe Corp., the new enterprise inexplicably fell victim to many of the same pitfalls of the first company and failed again in 1914, despite the fact that substantial tonnages of meerschaum were said to be in plain sight in the mines. By this time, the main entry into the deposit was some 1,500 feet in length, and about 2,000,000 pounds of meerschaum had been removed. Bush reports: "Recent investigations have been made by French capitalists and others relative to shipping the meerschaum abroad for manufacturing into pipes and for other purposes to which it appears adaptable." During peak production some two to three cars of meerschaum were shipped east monthly, and this material was turned into "manufactured products" that, I assume, were pipes and pipe buttons, cigars and cigarette holders and, perhaps, some trinkets. I say "assume," because I had not yet encountered information regarding the ultimate consumers of the raw material. There was certainly ample room for doubt, but maybe the answer could be found elsewhere.

Other Avenues of Investigation

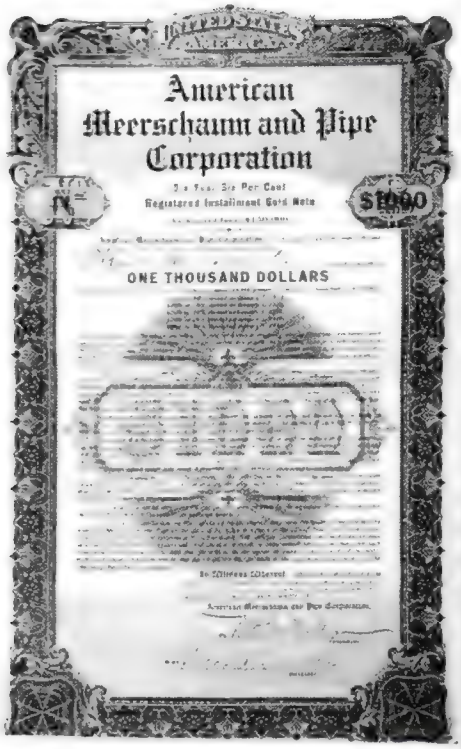
Questia, an online library containing some 70,000 books and journal articles on New Mexico, yielded no information. Next, I searched the worldwide database of the Online Computer Library Center, the nonprofit global library cooperative of 41,000 libraries in 82 countries and territories around the world, and came up empty. Was this company an accredited member of the trade? Did the company, perchance, advertise the crude in tobacco trade journals or newspapers in New York or Boston, or in any other city where meerschaum pipemakers had opened shop? I contacted the Tobacco Merchants Association of the United States, in Princeton, New Jersey, hoping that such information might be on file. Since it established the Howard S. Cullman Library in 1915, the association has been the principal archival source for economic data, industry research, trademark information, and the who's who of the tobacco trade. According to an October 1972 article in *Smokeshop* magazine, "Got a Question? Call The TMA!," this library housed some 8,000 titles consuming 253 feet of shelving, supplemented by 95 library file drawers containing clippings and related information. I anticipated that this library, established 11 years before the demise of the merged company, and having the most comprehensive files on the American tobacco industry, would break the code. The association's librarian conducted an exhaustive electronic archival search, and found nothing on file about either firm.

Were some nuggets of information to be found in the records of incorporation? The Division of Corporations, Department of State, in Albany, New York, does not maintain information about the names and addresses of officers, shareholders or directors of business corporations in New York. However, it did furnish some anecdotal data. According to its records, a firm known as the American Meerschaum Pipe Co. was incorporated on May 9, 1896, and was voluntarily dissolved on Dec. 10, 1912. State records of The Meerschaum Company of America indicate that it was incorporated on April 25, 1904, and Mr. F.V. Bush had claimed that this company was reorganized in 1912 as the American Meerschaum and Pipe Corp. Considering these coincidental dates and the similarity in names, it is likely that this new company was simply the merger of the two prior companies. On March 13, 1926, the American Meerschaum and Pipe Corp. was dissolved.

According to Eveleth, in 1933, a certain A.M. Bates acquired the properties, relocated the "Sapillo No. 1" claim to cover the principal workings, and applied for a patent. Bates' application seems to have been unsuccessful, as no mineral patents appear on the state's Bureau of Land Management's Minerals Management Quadrangle for that area. A brief operation around 1943 produced about 1,000 pounds of crude in the hope that experimentation would result in improved materials for radio insulators, but the experiments were soon abandoned in favor of other materials.

Sapillo Today

As late as 1965, the U.S. Geological Survey had reported that some minor meerschaum deposits had been found in New Mexico. However, no physical plant or significant facilities exist near the original Sapillo claims, and the tunnels and shafts are all caved in, but meerschaum



A $1,000 bond issued by the reorganized American Meerschaum and Pipe Corp., January 1913.

fragments may still be found in mine dumps. Tempted by the likelihood that large deposits of the mineral could still be salvaged from these abandoned mines, I asked Bob Eveleth, tongue-in-cheek: Is it possible to *press* this meerschaum into service today? He doesn't think so:

> The meerschaum deposits were held by location under the General Mining Law of 1872, i.e., mining claims.... The deposit is now located within the boundaries of the Gila Primitive Area (Wilderness), and the environmental requirements/regulations necessary to work such a deposit would be heinous, if not insurmountable. The U.S. Government holds the ultimate title. The deposits can probably still be located by mining claim under the mining law, but in view of the Wilderness restrictions, why bother?

History Unsolved

What can be concluded from this investigation, letting the facts unearthed (again, no pun intended) speak for themselves? I find it an intriguing paradox that The Meerschaum Company of America was in business for some 22 years, had excavated, kiln-processed, and, for several years,

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A mining crew at the Sapillo tunnel. First Report. The Meerschaum Company of America, *Jan. 12, 1907.*

shipped approximately 2,000,000 pounds of meerschaum to New York, but from my research into several disparate sources, and from the scant available information of the period, not much else can be deduced. The evidence that this raw meerschaum entered the workshops of East Coast meerschaum pipemakers is only gossamer-thin. This amount of raw material in the hands of pipe craftsmen would have produced an enormous quantity of finished smoking pipes, and if this company was not a supplier to the pipe trade, who purchased all that meerschaum?

Is it possible that the Meerschaum Company of America or, in reincarnation, the American Meerschaum and Pipe Corp., was either an OEM or a vertical manufacturer, mining the crude and producing its own pipes for market? In 50 years of collecting, I have never encountered a single pipe bearing either the logo MCA or AMPC, although it is conceivable that the company could have produced pipes under other trademark(s). However, neither The Meerschaum Company of America nor the American Meerschaum and Pipe Corp. is listed in S. Paul Jung's extensive database of American pipe trademarks and company addresses. Did the company sell its inventory only to "electrical, mechanical, and technical" firms, as Mr. Wainwright had claimed?

Trade publications of the period contained not one advertisement from this company or any other American company—or individual—to supply the raw material to the trade. For sure, in the early years, American pipecarvers must have used some Turkish meerschaum, but did this company—or any other American enterprise—supplant the Turks for a brief time in the early 20th century? No hard evidence exists to make this claim.

From this more–than-cursory, less-than-complete investigation, it can be concluded that America had a source of domestic raw meerschaum for a while, but little else can be asserted. Perhaps this company was simply plagued by bad timing. Perhaps the tobacco trade had an overly abundant supply of Turkish raw meerschaum at a time of gradually diminishing demand for meerschaum pipes. Maybe it's impossible to find out, because in this country the names of suppliers and the ultimate users of meerschaum were considered coveted trade secrets. It's anyone's guess. Considering that the Cullman Library has no record of either company, it is evident that neither firm left much of a mark on the American tobacco industry.

Too many essential questions and too few concrete answers! So, this brief story must end exactly where it began, because I found no clues as to whether this company, or any other American company might have supplied U.S. meerschaum pipe-carvers with the necessary raw material in that very productive period of pipe, cheroot and cigarette-holder manufacture from about 1850 to 1925. Someday, if the information mother lode about our own pipe industry of that era is discovered, a researcher more skilled than I may find the answer to this question that, so far, has eluded me. For those keenly interested in the history, evolution and development of the American pipe industry, I certainly hope so. *P&T*

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Living right

Longtime TV actor Ted Shackelford discusses his passions: pipes and acting

by Phil Bowling

Ted Shackelford believes his life is a blessed one. He gets paid to pretend to be other people; has a 1930s bungalow-style home in Studio City, California, has a seaside home in Denmark; and has a beautiful and generous Danish wife who enjoys his love of pipes and treats him to exquisite high-grades.

"It's not a bad life for a guy who was raised in Oklahoma," the 57-year-old Shackelford says with his trademark smile. "I have no complaints. I've been able to make a career of acting—something I began because it was fun and it came quite easy for me."

Shackelford, an avid pipe smoker and hobbyist, is passionate when he speaks on everything from anti-tobacco legislation to Danish pipes to the weather. He is just like those buddies you could hang out with in a pub, discussing the world's issues and idiocies until the wee hours.

The only difference is that Shackelford is an actor who happens to have starred in the second-longest-running television drama in U.S. history. While the show has been out of production for nearly 10 years, Shackelford is still widely recognized as Gary Ewing from the CBS primetime soap opera, *Knots Landing*.

Faithful viewers of the program watched closely for 14 years as the characters Gary and Valene Ewing, played by Shackelford and actress Joan Van Ark, left the turmoil of the Ewing clan in Texas as seen on CBS' *Dallas*, and moved to Southern California for a new life. The recovering alcoholic and his Southern bride moved into a cul-de-sac and quickly became part of the neighborhood fabric. Over the course of the show, Shackelford's and Van Ark's characters would divorce; marry and be involved with various others; have a set of twins together; and eventually remarry.

"Gary lived a very exciting life," Shackelford says with a deep laugh. "Not only did he have Joan Van Ark as a wife and love interest, there was also Donna Mills and Lisa Hartman (Black) getting into and out of his bed."

Shackelford grins and says it certainly isn't a difficult gig to pretend to be interested in these beautiful women. "It seems like Michelle Lee's character was the only female character on the show that he never slept with, but I am sure there were others," he says with a broad grin covering his face.

Shackelford is sitting in his favorite room in his home—the den. The cozy room has a fireplace and several windows that look out into the backyard garden. He leans slightly from his chair to his right to strike his match on the hearth of the brick fireplace. There has likely been some planning with arranging the furniture of this room—he can almost reach the hearth without any movement at all. Not too shabby a setup. And the room being a few steps from the kitchen indeed makes it pure perfection.

He leans over, strikes the match and lights his pipe several times during the interview, barely pausing in the conversation.

"I moved into this house in December 1986 and absolutely love it," Shackelford says. "So I have lived in this house longer than any house I have lived in during my entire life, including growing up. My wife and I love the house. I just wish we had some land to go with it—that would make it absolutely perfect."

Shackelford looks much the same as he did on *Knots Landing*. The nearly 25 years since *Knots* first went on the air have hardly affected his appearance. Relaxing in a pair of chinos, a Polo dress shirt and a pair of deck shoes, one could almost expect his TV wife to enter the room at any moment.

When asked who was his favorite love interest on the show, Shackelford looks like he's been punched. He stops smoking, takes the pipe from his mouth and

leans forward, pulling his feet off the ottoman. "You really don't think I would be stupid enough to answer a question like that even if I could, do you?" he asks with fake shock, as if this is the first time the question was ever posed. "No matter what the answer was, I would be strung up by the other actresses."

He repositions himself in the chair, allowing his lanky frame to find that oh-so-comfortable spot in the chair and on the ottoman that has likely taken years to wear in. Then he speaks again. "I will simply say that each of the actresses is beautiful and extremely talented. Joanie (Van Ark) was my soulmate on the show. We had worked together on a *Wonder Woman* episode and knew each other prior to filming *Knots*. And she really did become my soulmate and friend through the years."

However, Shackelford also gives high praise to his other love interests on the series. "Donna (Mills) has been a very good friend over the years as well. She is a terrific lady and is the reason I have these dogs today," he says, pointing to the two Schutzhunds who are lying on the floor between Shackelford and the stranger (i.e., *me*, the interviewer), making sure their master is out of harm's way. "They really are sweet dogs, but they are my protectors and would do anything to prevent someone from harming me or my wife, Annett," he says.

It was Mills who recommended the breed to Shackelford after he was followed one night and robbed at gunpoint. "She had just gotten one of these dogs and was very happy and suggested I do the same."

Shackelford also cannot talk of his TV love interests without mentioning Lisa Hartman Black, who appeared from 1982 till 1986 as two different lovers—who happened to look *identical*. "I tell you it was no real pain to do loves scenes and to act infatuated with Lisa Hartman," he says. "And Lisa was a fabulous working partner and friend too."

While TV annals list *Knots Landing* as a spinoff series from *Dallas*, this technically is incorrect—at least in conception of the characters. The *Knots Landing* story line was pitched to the networks first. But no one thought a show about neighbors who lived in a Southern California cul-de-sac would be of interest. So, the creators went back to the drawing board and wrote a treatment about an oil family in Texas—and *Dallas* was born. Once *Dallas* became an overnight success, the creators went back to CBS with the pitch for *Knots Landing*—and it was picked up as a midseason replacement for the 1979-1980 season.

A pilot of *Knots Landing* was filmed in the spring of 1979 and the 13 episodes of the first season were filmed that fall, and debuted a few days after Christmas 1979. The show would eventually outlast *Dallas* on the air, and is bested only by *Gunsmoke*'s 20-year run for longest prime-time drama in U.S. history. *Knots* never fell out of the Top 30 in the ratings, and peaked at No. 9 in the 1984-85 season.

Shackelford takes a puff on his pipe, allowing the smoke to swirl around his head. He smiles slightly and dismisses the accolades on the show's longevity with a joke. "We always figured that *Knots Landing* lasted so long because the big guys at CBS simply forgot that we were on the air," he says with a laugh.

The show even gave starts to such actors as Halle Berry and Alec Baldwin, who both had roles on the series. "The

irst day Halle walked onto the set, there vas a bit of a hush," he says with a quiet n his voice. "Everyone just kinda topped and looked at this beautiful crea- ture and saw the magnetism she had— ven before she opened her mouth. Then he began to act, and if possible, it got etter and you knew you really were vatching something special."

Shackelford also remembers a similar eaction when screen legend Ava Gard- ner did a stint on the show. "I was bsolutely in love with this woman and er incredible career, and here she was orking with me," he says, almost as if he ill doesn't believe it. "And she was such professional and so charming with veryone. I think all the males on the set alked around with schoolboy crushes hile filming each of her scenes. What a dy."

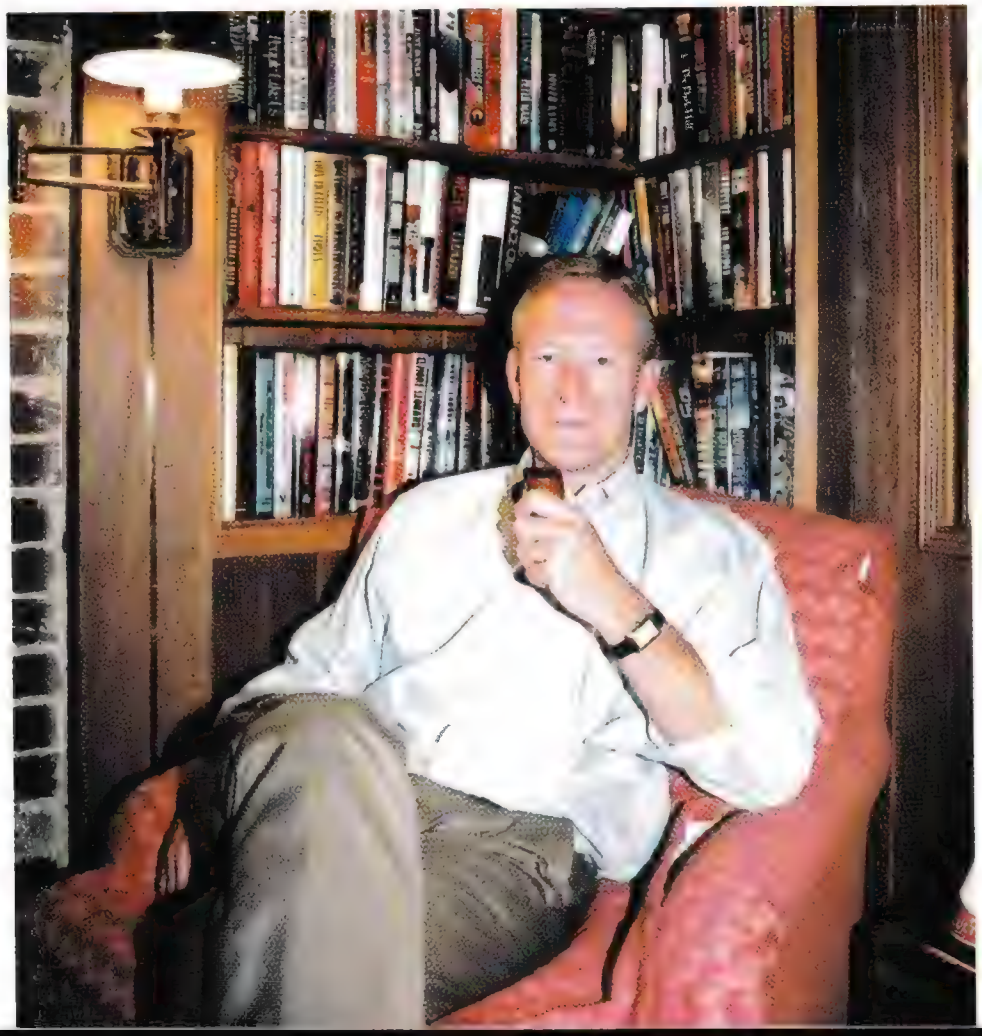
He rises from his chair and steps into he kitchen to start some coffee. Return- ng to the den, he pauses in the doorway nd continues on the subject of Gardner. "She was 63 at the time. But I have to tell ou, she could still turn a man's head. Some people are born with that innate nimal magnetism and she had it. She as Ava '*Barefoot Contessa*' Gardner, for God's sake!"

Picking up the pipe

He returns to his chair and tamps own the tobacco in his pipe, strikes a natch and lights the tobacco once again. The scent of the English blend soon fills he sun-soaked room. "This is a beautiful ipe and it is a great smoke. Annett ought me this pipe the last time we were n Copenhagen," he says, taking the S. Bang out of the corner of his mouth and roudly displaying it.

It is one of five S. Bangs in his collec- on. Two of the Bangs were gifts from is wife, Annett Wolf, bought on trips to heir home in Denmark. The couple's Denmark home is located in Læsø lige 45 minutes northwest of Copenhagen), n Kattegat Bay in the North Sea. Typi- ally, the couple takes holiday in Den- nark twice each year. Annett has family who still live in Denmark. During the Christmas holiday, they pack the dogs up nd take them along for the visit, Shackelford says.

The couple celebrated their 12th wed- ing anniversary in October. Wolf is a ublicist and Shackelford happens to be ne of her many clients. ▶



Shackelford started smoking a pipe in 1980. "Like many people out there, I was trying to quit smoking cigarettes, so I started smoking cigars," he says. "But I really didn't know much about cigars and eventually picked up a pipe to try it out."

However, he quickly points out that his first pipes were pretty basic pipes. "In those days, I was smoking some cheap-shit pipes and tobaccos because I really didn't know anything about that either," he says matter-of-factly.

"Then I met this fellow, Hugh Getzenberg, who owned Century City Tobacco. I walked into his store smoking the pipe I had advanced to and knew little more than how to light the pipe and smoke it. My progress had been slow with the pipe."

Getzenberg began asking Shackelford questions about pipes and tobacco and determined a plan. "He told me I was doing OK and he moved me up gently," he says, smiling. "Eventually I was smoking Dunhill pipes, and that was OK because I was making good money at the time."

Shackelford smoked aromatics until about five or six years ago, and then he switched over to English blends. "And now, English blends are all I smoke," he says. "I smoke mostly Dunhill 965. But I recently discovered No. 28 from W.Ø. Larsen in Copenhagen. But you can get it only there in the shop. It is a fabulous smoke. I love that shop and it is packed with people every time I'm in there."

Did the switch from aromatics to English cause any problems with his wife? "What? Are you kidding?" he asks, again with a feigned shock. "Annett actually likes the English blends better than the aromatics. I'm married to a European and European women are cool."

The hearth Shackelford uses as a striker for his matches is covered with antique tobacco jars. There are also a number of lighters and other smoking accessories lying around this room. On the wall, just a few feet to the left of the chair, he can almost reach a pipe cabinet that holds the 50 or so pipes he currently owns.

"I am particularly drawn to billiard straight pipes," he says, picking up a few pipes from the ashtray beside his chair. "That is what most of my collection consists of today. I typically will keep a pipe for a while, and if it doesn't do anything for me, I will eventually trade it out for something else. I smoke the pipes in my collection."

About half of his current collection consists of Dunhill pipes. However, there are also the previously mentioned five S. Bangs, something most pipe smokers fantasize about. "I also have five Cooke pipes—man, those five pipes are awesome. They are incredible smokes and the wood he gets and what he does with it are just plain art," Shackelford says, shaking his head in amazement as he inspects one of his treasured Cooke sandblasts from the cabinet.

The collection also boasts a couple of Ingo Garbe pipes, Ashtons, and Juras, and one Tsuge. "The Cooke sandblasts and the Bangs are the best smokes I've got in my collection," he says.

So, with his personal fascination with pipes, why did we never see Gary Ewing smoking a pipe on *Knots Landing*? "The producer at the time smoked a pipe himself, and he thought about having Gary smoke a pipe, but we had not introduced it as something the character did early on, so they thought it might be odd to have him suddenly start smoking a pipe," he says.

As far as smoking on-screen, it has happened only a few times for Shackelford—and both times involved cigarettes. "I did a TV movie in 1978, *The Defection of Simas Kudirka*, and there was a scene on a bridge and I asked if I could smoke and it was written into the scene," he says. "Then I did a movie in Canada in 1994 with Mel Harris, *The Spider and the Fly*, and my character smoked, but I really think those are the only projects in which I have smoked on-screen."

From Oklahoma to Hollywood

Shackelford was raised in Tulsa, Oklahoma. He would eventually head to Fulton, Missouri, to attend Westminster College for Men, before transferring to the University of Denver to study theater.

"The first play I did in college was *Look Homeward Angel*," Shackelford says. "I played the older brother, Ben. He smoked a lot and drank a lot of coffee. And I thought to myself that it wasn't so bad. In fact, it was pretty easy. And if I could get someone to pay me to play like that, it would be perfect."

That is when Shackelford knew he had found something. "There are so few people in this world who get to do what they like," he says, drawing heavily on his pipe. "So, if you have a passion for something and can convince someone to pay you money for it, it is not a bad gig."

Shackelford stayed in Denver from 1969 till 1972 and acted in community theater. "Then I started doing dinner theater and that is how I got my equity card. Then I went to New York and got a soap opera job," he says.

Shackelford played the role of Ray Gordon on *Another World* from 1975 till 1977. Then he moved to Hollywood to

ke a stab at films and TV stardom.

"I began doing episodic TV, doing est roles," Shackelford says. "I loved *ckford Files* and James Garner. So, en I came out here, I told my agent I uld be so happy if they could get me *Rockford Files*. And it happened and I ed the experience."

However, Shackelford also did two st roles on *Wonder Woman*—and esn't have such fond memories of se roles. When told that both of his sodes of *Wonder Woman* have been eased on commercial video, he gives a ed look. "The best thing that came of the *Wonder Woman* experience was t I met Joanie on one of those sodes and began our friendship and g relationship."

Shackelford was recently reminded of guest role he did on *Soap*. "The episode first shot in December 1979, just r we finished filming the first season *Knots*," he says. "I remember the sode well because I actually got paid ce to do it. We filmed it in December a scene calls for Billy Crystal to walk the door. He actually caught his fin- in the door and cut off a bit of it."

The actors were called back in and the ne was re-shot at a later date. "I'm ry he got hurt, but I must admit that ting paid twice for an acting gig was tty cool," Shackelford chuckles.

"Now that acting experience has ther funny story to it," he says. "With sodic TV, actors are paid a declining dual scale for later airings of the pro- m. I got a residual check the other day an airing of that episode of *Soap*—the ck was for three cents! It cost them a of a lot more than that to cut the ck and mail it to me."

After the cul-de-sac

When production wrapped on *Knots nding* in the spring of 1993, it was time find something new. Personally, ackelford's life changed drastically ing the run of the show His first mar- ge had ended; he bought and restored bungalow he still calls home; and, he fallen in love with and married a ush woman who worked for his then- dicist.

Shackelford spent the next year grouping, spending time with his wife l doing TV movies. Then in 1994, other series offer was placed on the le. But this was very different from the cul-de-sac on *Knots Landing*.

The show, *Space Precinct*, was set in 2040 on the planet Alitorp, and Shackelford was being asked to play a cop who has been transferred from Earth's NYPD. In addition, the show was not going to be filmed in Hollywood. Instead, *Space Precinct*, a brainchild of British sci-fi and puppet-animation legend Gerry Anderson, was going to be filmed in London.

The hourlong space drama was syndicated in the United States and ran for one season. "It was quite popular in the U.K., but it never really picked up steam here," Shackelford says. "It was excellent money and the show was a great experience."

Shackelford was the only American actor in the series and had difficulty maintaining an American accent. "I spent a year in London working on the series *Space Precinct*, playing an American who is living on the planet in outerspace," he explains. "I had to actually work to keep in mind that I needed to maintain an American accent, and it was difficult. I was surrounded by all these Brits who have a gazillion different accents. Trying not to come up with the Britishisms was terribly difficult for me."

While only 22 episodes were filmed, the show maintains something of a cult status in Britain and has recently been released on DVD in Europe. Shackelford returned home and continued to take roles in films, TV movies and guest roles on episodic TV shows such as *Spin City*, *The Practice*, *Cybil*, *Promised Land*, *Touched By an Angel*, *The Commish*, and *Hotel*.

In 1996, Shackelford returned to TV in the series *Savannah*. However, this show was also short-lived.

Shackelford reunited with his *Knots* castmates in 1997 for the mini-series, *Knots Landing: Back to the Cul-de-Sac*. The four-hour program caught viewers up on the lives of the characters and allowed fans to rest assured that turmoil still existed in the ocean-side town.

Today, *Knots Landing* lives on through daily airings on cable's Soapnet and through various fan sites, where fans continue the story lines of characters via submitted fiction. In addition, a number of episodes of the series have been released on VHS tapes through Columbia House RE-TV.

Shackelford continues to take roles in TV movies. "Things get pretty slow in the job offers when you get to be my age," he says. "The roles for guys in their 50s are offered to established film actors. However, even though we didn't get paid on *Knots Landing* as some TV actors are being paid today, and we no longer get any residuals from the current airings of *Knots Landing* or the production of videos, I am fine. I invested the money I made and that has paid off. Our two homes are paid for and my wife has a great job. So, financially, I do not need to work. Spiritually, I need to work and be creative."

Shackelford still loves his craft. "After all these years, I am still in love with the process of film," he says. "It can be a crazy business and be politically frustrating, but when the day is done, I love acting and it still gives me that charge that it gave me in college some 30 years ago. And I will continue to act when the parts become available."

Then he removes the pipe from his mouth, looks at it and returns it to his mouth and takes a long puff. "Until then, I will enjoy my pipe," he says, then laughs. ***P&T***

Shackelford with his wife, Annett Wolf

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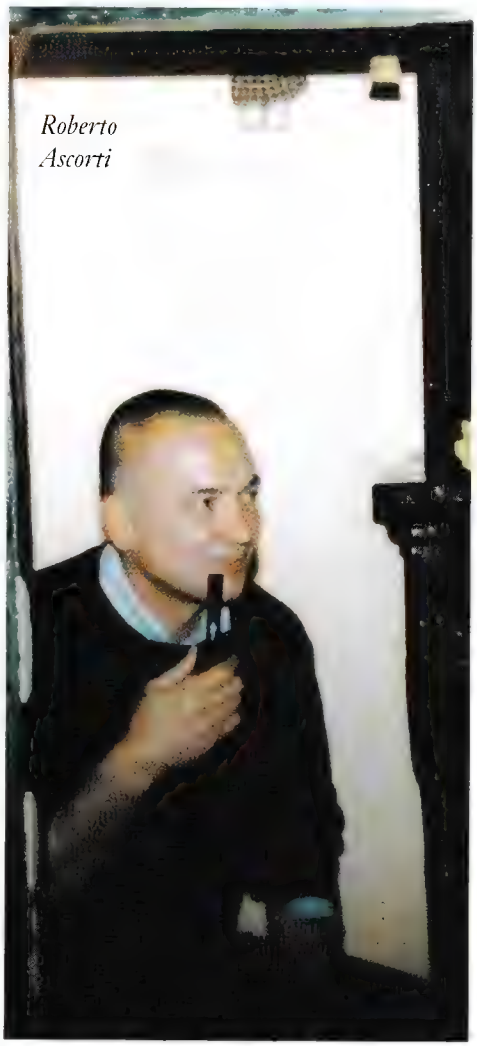

Roberto Ascorti

Sitting at a table in an office above the Ascorti/Caminetto pipe factory in Cucciago, Italy, Roberto Ascorti looks out the large bay window. The Swiss Alps loom far off in the distance, their summits blending imperceptibly into the wispy cirrocumulus clouds. Ascorti points to a mountain in the distance, sighs and says, "When we were first married, my wife and I spent the day on that mountain. I was so inspired that after we returned home, I rushed to make a pipe to express my happiness."

Ascorti is one of those rare people who is fortunate enough to work at something he loves, and he has wanted to make pipes for as long as he can remember. As he sits at the table talking, he absent-mindedly draws pipe shapes on a tablet of graph paper, constantly thinking of new pipes to make. When he was young, Ascorti rushed from school in the afternoons to join his father, Peppino, who worked at the Castello factory in nearby Cantú. The younger Ascorti played and performed odd jobs at Castello until his father and Luigi Radice, another talented Castello pipemaker, left the company to establish their own pipe company, Caminetto, in 1969.

Gianni Davoli, a Milanese tobacconist, recognized Ascorti's and Radice's creative talent and joined Caminetto as a partner in the 1970s, assuming the company's marketing responsibilities. Valued for their premium construction and master craftsmanship, Caminetto pipes quickly became highly popular in both the United States and Italy.

His father's venture with Radice and Davoli gave Roberto an opportunity to help make pipes—a responsibility that the younger Ascorti took very seriously. "I did any little job I could to help," he says. "I stamped the pipes, I stained them and I even cut acrylic rods for the mouthpieces."

When he was 14 years old, Ascorti traveled alone to Liguria to learn how to search for briar and how to cut it. "It was exciting for me," he says. "I stayed in a little hotel for a month. I knew then that I have pipemaking in my blood and it would not be possible for me to do anything else."

Before becoming a full-time pipemaker, however, Ascorti completed his education and served a compulsory stint in the Italian Army. While he was in the service, Ascorti bought machines, briar and acrylic to make a few pipes in his free time, looking forward to joining his father and Radice at Caminetto.

For nearly a decade, Caminetto was a successful company. However, Ascorti,

Radice and Davoli ended their partnership because of philosophical differences and closed Caminetto on Nov. 10, 1979. Dissolving a successful company can be disastrous; however, both the Ascorti and Radice families have prospered since their separation. Radice has gone on to establish his highly respected line of pipes, and the Ascortis survived to found Ascorti pipes in 1980. Two years after his father's death in 1984, Ascorti resurrected Caminetto pipes in 1986. He continues to make Ascorti and Caminetto pipes and both brands are now highly prized by pipe smokers and pipe collectors alike.

Ascorti walks from his office and into the factory where nearly a dozen people are performing various tasks involved in making Ascorti and Caminetto pipes. "There are more than 90 steps that must be completed when we're making a pipe," Ascorti says. "All of the people who work here can perform each step well, but our pipemakers have something else too—the ability to read the briar's grain and use it to design the best possible pipe. It's something that you must learn when you are young. It's tough to learn when you're older. The ability to read the briar's grain is what separates the great pipemakers from people who just make pipes."

Ascorti picks up a briar block. "I require our briar to remain at the factory for six months after it's been cut before it comes here," he says. "Then it must be stored for a minimum of three years; otherwise, I think it's too fresh to use for a pipe. That doesn't mean that I don't have briar that's been aging for more than three years. It just means that it doesn't need to be aged longer than that."

Ascorti believes that the only difference between briar blocks from different regions in Italy is their color. "Ligurian briar is very white," he says. "Calabrian briar is red. The difference in color comes from the difference in the regions' soils. When I'm buying briar, I look to see if it's fresh, if it's been cut correctly, and if it's the correct size. Good relationships with the briar suppliers are very important. That's the only way you can ensure the quality of your briar supply. I now have friends who are briar suppliers who will sell only to me. "

He applies a splash of water to make the grain more visible and then turns the block in his hands for several minutes, divining the grain pattern hidden inside the block. After determining the best pipe shape for the briar's grain, Ascorti moves to the band saw to begin the process of releasing the pipe hidden within the briar block. "I make a pipe with the idea of respecting the briar's grain. Sometimes I'll have a shape for the pipe in mind and start to carve, but then the grain tells me to shape the pipe differently and I change it."

There is virtually no difference in the production process for Caminetto and Ascorti pipes. Caminetto pipes generally conform to the classic shapes, although Ascorti insists that his classic shapes are "remade as only an artisan can do." Ascorti allows his imagination freer reign when he carves an Ascorti pipe. "The Ascorti line has more freehand shapes, which allow me to create more fantasy shapes."

"This is my favorite part," he shouts over the sound of the running band saw. He concentrates as he transforms the block into a roughly shaped pipe bowl with each pass through the buzzing saw. Eventually, a bent apple shape emerges from the raw briar—this pipe will be a Caminetto. He turns off the saw's power and says, "I love to design a pipe. Design is my favorite thing about making pipes and it's probably what got me interested in pipemaking in the first place. I love the challenge of making something new and I don't like making the same pipe twice. I'll make the first pipe and then I allow the other pipemakers who are working at the factory to carry out the production of the

Cesare Vigaño

pipes. I don't like making a large number of pipes with the same shape and same design. I prefer classic shapes when I'm smoking a pipe, but I like to make free-hand pipes because the opportunity to create a new design is very interesting to me. If I'm making a classic pipe, I like to interpret the shape in my own way."

Having finished his carving work on the band saw, Ascorti hands the pipe bowl to Cesare Vigaño, an expert pipemaker who has been working at Ascorti/Caminetto for more than 30 years. Vigaño's gnarled, scarred hands bear witness to his long career in making beautiful pipes. He switches on a power-sanding machine and begins the process of sanding the pipe bowl.

As he watches Vigaño work, Ascorti says, "We sand the pipe bowl at least four times. Our goal, of course, is to make a pipe with a smooth surface every time, but 70 percent of the time it's impossible because of flaws in the wood. We might be able to eliminate small flaws by sanding them out. We don't use mastic, so if it's a larger flaw or there are many flaws, the pipe will be either rusticated or sandblasted."

If he determines that a briar has too many flaws for it to have a smooth finish, Ascorti prefers to rusticate it, using a sandblast finish only as a last resort. Ascorti makes a special rusticated Caminetto grade, called Scorpita, which is sold only to the American market. "It's a special carving that is done to resemble the melted wax from a used candle," he says. If Ascorti determines that a pipe cannot be rusticated, he will sandblast it. "If the sandblasting process doesn't eliminate the flaw, then I won't sell the pipe. I don't want my reputation to be stained by making a pipe that doesn't look good or isn't properly made."

Vigaño finishes sanding the pipe bowl and inspects it with Ascorti. They discuss the bowl, and both agree that there will be no need to rusticate or sandblast it—this Caminetto will have a smooth finish.

Ascorti takes the pipe bowl and moves to the turning machine, where he hand-cuts the acrylic mouthpiece. "I buy sheets of soft acrylic called metacrillo and then cut them into smaller pieces. All of the mouthpieces for my pipes are hand-cut. The bowl must be proportional with the mouthpiece. I prefer straight and small saddle-bit mouthpieces."

After fitting the mouthpiece to the pipe

bowl, Ascorti hands the pipe to Vigaño for more sanding—this time using very fine sandpaper. Once the surface of the pipe is sanded smooth, the pipe is ready for staining. Ascorti studies the grain again before determining that the pipe should be stained using a natural finish. "I use a red stain if the pipe has a little flame grain and an orange stain if the flame grain is not bad. I use a natural finish for 3 or 4 percent of my pipes that represent the best of our smooth pipes. I use either a black-and-orange or a black-and-brown finish for rusticated and sandblast pipes, because smokers don't seem to like natural finishes on them."

Having completed the staining, Vigaño stamps the pipe and prepares to apply the acrylic white mustache logo to the mouthpiece. As Vigaño etches the mustache shape using a very small drill, Ascorti explains the story behind the Caminetto symbol. "My father and Radice named the company Caminetto, which means 'little fireplace' in Italian. Later, they adopted the phrase, *Il pipa del baffo*, which roughly translates into, 'The pipe of the mustache.' My father didn't have a mustache, but Radice and Davoli did. When I started the Caminetto brand again in 1986, I wanted to keep it just as it had been to honor the earlier Caminetto pipes."

Ascorti makes approximately 1,200 Caminetto pipes annually; half of them go to the American market, and the rest remain in Europe. "The American pipe smoker usually likes fancier pipes than German or Italian pipe smokers, who tend to favor the classic shapes. Americans like freehand pipes and they like adornments such as silver or bamboo. They also like bigger pipes. Most Americans smoke sweet tobacco. I wish more smokers would try English blends in my pipes, because they taste great in them."

An artist at heart—and by trade—Ascorti admits that he doesn't possess a good sales ability—but then, he doesn't need it. "I prefer that the smokers decide the merits of my pipes," he says. "I guarantee that my pipes are made from the best briar, they are designed properly, and the mouthpieces are correct and comfortable. A Caminetto pipe provides a cool and dry pipe-smoking experience, and our designs are so beautiful. All someone needs to do is smoke one of my pipes and he will know that it's a good pipe."

Life seldom offers second chances, but Ascorti continues to prove they exist. ▶

Caminetto pipes once benefited from the legendary pairing of Peppino Ascorti and Luigi Radice—two highly skilled pipemakers at the pinnacle of their craft. A highly skilled craftsman in his own right, Ascorti's love of design and creative flair promise that the Caminetto legacy will only continue to grow. ***P&T***

Nomenclature

Caminetto grades include:

0 Standard Smooth, which is usually stained red or orange
1 Natural Straight Grain Smooth—Caminetto's highest grade
2 Smooth Natural
6 Sandblast
7 Scorpita (Special Rustication)
8 Business (Rusticated)

Caminetto pipes are stamped using a system consisting of the grade number, followed by the letter "L," followed by a two-digit number that signifies the year the pipe was made, starting with 01, which symbolizes the year of Caminetto's resurrection in 1986. Therefore, a Caminetto stamped 2-L-14 is a Smooth Natural pipe made in 1999. All pipes are stamped "Hand Made" and "Cucciago Italy" on one side of the shank, and "Caminetto" with the Ascorti logo and the grade on the other side.

Caminetto pipes are available at tobacconists nationwide. To locate the retailer nearest you who sells Caminetto pipes, contact James Norman Ltd. at 800. 525.5629.

Ascorti pipes are stamped using nomenclature for the grade, color and size of the pipe. All Ascorti pipes are stamped "Ascorti," and "Hand Made Italy," and include a white, stylized cursive "A."

Ascorti grades include:
Business: rusticated
Sabbia Oro: sandblast
New Dear: special rustication
Nat. Firma: straight-grain

Ascorti stains include:
Russ: red
Nus: walnut
Natural: natural color

Ascorti sizes include:
Reg: normal size
K.S.: king-size
S.K.S.: super king-size
F.L.: freehand

Ascorti pipes are available exclusively at Tinder Box stores. To locate the Tinder Box nearest you, visit Tinder Box's Web site at *www.tinderbox.com*.

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Nordh: From Snail to Ramses

With slow, painstaking precision, Bo Nordh crafts some of the most innovative—and expensive—pipes in the world

by Robert A. Schrire

Although the Danes usually come to mind when we think of freehand pipes, the style was in fact invented by Sixten Ivarsson, a Swede, and taken to its present apogee by another Swede—Bo Nordh. Today, surrounded by fields of sugar beets, potatoes and corn, Nordh crafts in minuscule quantities his unique masterpieces.

Bo (pronounced Boo) Nordh was born in the southern Swedish town of Landskrona in 1941. His father worked in the local shipyard and his mother was a nurse. Nordh did not set out to become a pipemaker—few people do. Most pipemakers drift into the craft almost by accident. Jess Chonowitsch, for example, intended to become a vet while the legendary Jorn Micke was about to graduate as a medical doctor when he changed his mind at the very last minute and decided to become a pipemaker instead.

Nordh too did not plan on a career in pipemaking. Had his life followed a normal path, he probably would have worked in some branch of engineering, his original field of training. However, tragedy intervened. When Nordh was only 19, he was riding on his motorcycle in the early hours of a vicious Swedish winter morning when he had to brake suddenly to avoid an oncoming train. In the resulting accident, he miraculously escaped with his life, but his spine was broken. He was now permanently disabled and wheelchair-bound. This tragedy might well have destroyed a lesser man, but with steely resolve and the encouragement of his wife, Birgit, he set about rebuilding his life. This was not easy, given both his disability and a tough job market in engineering. To distract him, Birgit encouraged him to take advantage of his manual dexterity and love of pipes to try his hand at pipemaking. Working with cheap briar blocks obtained from Pip-Larsson, a Malmö tobacconist, Nordh was frustrated by the large number of flaws in these blocks. However, his enthusiasm was kindled, and Pip-Larsson's owner, Olle Jonsson, recognizing Nordh's native talent, suggested that Nordh contact his lifelong friend Sixten Ivarsson, the creator of Danish freestyles and the 20th century's giant of pipemakers, who had a studio in Copenhagen.

This was the turning point for Nordh. Although it was not possible for Nordh to join Ivarsson's studio as a de facto apprentice (there is no formally recognized training to become a pipemaker), Ivarsson became an important influence on his development. Aspiring pipemakers usually learn their craft by working for an established pipemaker or studio, repairing and

polishing pipes and gradually progressing to assisting the master in shaping and polishing. When they have mastered all the basics and if they have shown real talent, they may be permitted to make pipes themselves. This could take up to five years and would, of course, imprint certain designs and techniques on the aspirant pipemaker.

This was not the road that Nordh took. Although he visited Ivarsson's Copenhagen studio several times, most of his contacts took the form of long telephone conversations—often five or six a week. In this manner he was able to learn many of the technical requirements for producing pipes that have both good looks and excellent smoking qualities. Ivarsson, and his talented son, Lars, went to considerable lengths to constructively critique Nordh's work and made many valuable suggestions. Above all, the Ivarsson connection enabled Nordh to obtain quality briar, vulcanite and other pipemaking materials.

As his work improved, so did the market for his pipes, which expanded from the original Malmö tobacconist to shops in Sweden and Copenhagen. His big break came when Ivarsson, unable to meet the demands of the Japanese market, sent a Japanese buyer to visit Nordh, who hastily retrieved his unsold pipes from his tobacconists. The rest is history—he sold all but two of his pipes and realized that he could build a career as a professional pipe carver.

Nordh's first workshop was in Landskrona, where he assembled an eclectic range of tools for pipemaking. "You cannot buy ready-made tools for obvious reasons. So you have to improvise," he explains. It was here that his training in engineering came in handy and he bought, modified or created a range of tools that made it possible for him to transcend his lack of mobility.

In 1981, Nordh and Birgit found their dream house in the hamlet of Billeberga. He had the old farmer's cottage renovated to include comfortable living quarters, a guest room and, of course, his well-equipped workshop. This is where they live today with two Boston terriers.

Nordh's pride and joy is his garden. He lovingly tends his roses and is continually making improvements and innovations. Although he enjoys a quality Virginia tobacco, he would never dream of smoking one of his own top creations, restricting himself to his rejects. "My pipes and briar are my capital and pension," he says, picking up one of a score of battered pipes that he keeps in an old box (Nordh pipes are probably treated more roughly in the home of their creator than anywhere else in the world). Nordh loves good food and wine, and his hospitality is legendary. He is particularly adept at barbecues, and the aroma of his cooking duck or goose can be smelled for miles around. Fortunate are those who get an invitation!

The Nordh Pipe

Since Nordh began his professional career in the late 1970s, demand for his pipes has greatly outstripped the supply, making his pipes among the most expensive being made anywhere. And that gap between supply and demand continues to grow.

The Nordh pipe begins, of course, with the raw materials. From the beginning of his career, Nordh has insisted on using only the very best Corsican briar. In addition, unlike many other pipemakers who cannot afford to be too selective, he uses only the best blocks of briar. Usually, a pipemaker will buy a bag containing 100 or more briar blocks. Like a diamond buyer at a "sighting" who must buy an entire parcel of

Ballerina

mixed-quality diamonds, so must the pipemaker purchase the entire bag with its contents unseen. Even at the highest price and quality level, a large proportion of the blocks will not be suitable for making high-quality pipes. While many of his contemporaries were using almost all the blocks, Nordh refused to compromise his standards, and on at least one occasion, a bag of briar produced only a single pipe!

Nordh is famous for his large stock of beautifully grained and seasoned briar. Until a few years ago, importer Per Hermann provided him—and many of the top Scandinavian pipemakers—with superb briar blocks. After Hermann's death, Nordh faced the challenge of obtaining top briar, a problem aggravated by his inability to personally travel to Corsica and other briar-producing areas. However, he has managed to obtain good briar from new sources and has several years' supply gently resting in his workshop. He estimates his stock at some 500 blocks, which represents a considerable financial investment. Only a small percentage of these blocks will meet his stringent standards and become a Nordh pipe.

When a new stock of briar arrives, Bo grinds the smooth sides to assess their quality. Blocks that don't meet his standards are either discarded or sold to novice pipemakers. He marks each block with the date of purchase and leaves it in his workshop to dry. Here it will remain for a minimum of three years, although he has in stock several blocks that he purchased 15 or more years ago. He knows where each block is located, and if a special shape is to be made, he knows which blocks may provide the necessary graining.

He does not use filters or inlays, and generally restricts himself to using horn and bamboo to complement the briar. He uses only top-quality German vulcanite rods for the mouthpiece. Two large tins in his workshop contain his magnificent collection of quality horn (obtained amusingly from a Mr. Horn in England). He also has a remarkable collection of ancient bamboo and ivory and boxwood that are used to make the rarely seen calabash.

Although he doesn't keep detailed records, Nordh estimates that he has rarely, if ever, produced more than 40 pipes a year. Last year he produced a grand total of four. Why does he make only a handful of pipes per year, when other top carvers make between 200 and 300? He replies, "I tend to focus on making very complex shapes, such as the Snail and the Ramses. The effort of [making] such a pipe is far greater than making simple shapes." To this could be added his ultra-perfectionism, which means that only one out of three pipes started will be completed. The remainder will be discarded or will join his personal collection of battered pipes.

Nordh also spends more time on each pipe than most other makers would consider necessary—detailed activities such as polishing the pipe before fitting the mouthpiece, filing the sides of the vulcanite mouthpiece, and polishing the inside of the stem are routine. If a complex procedure will produce a better pipe—however marginal the difference, he will find the way. For instance, where many pipemakers

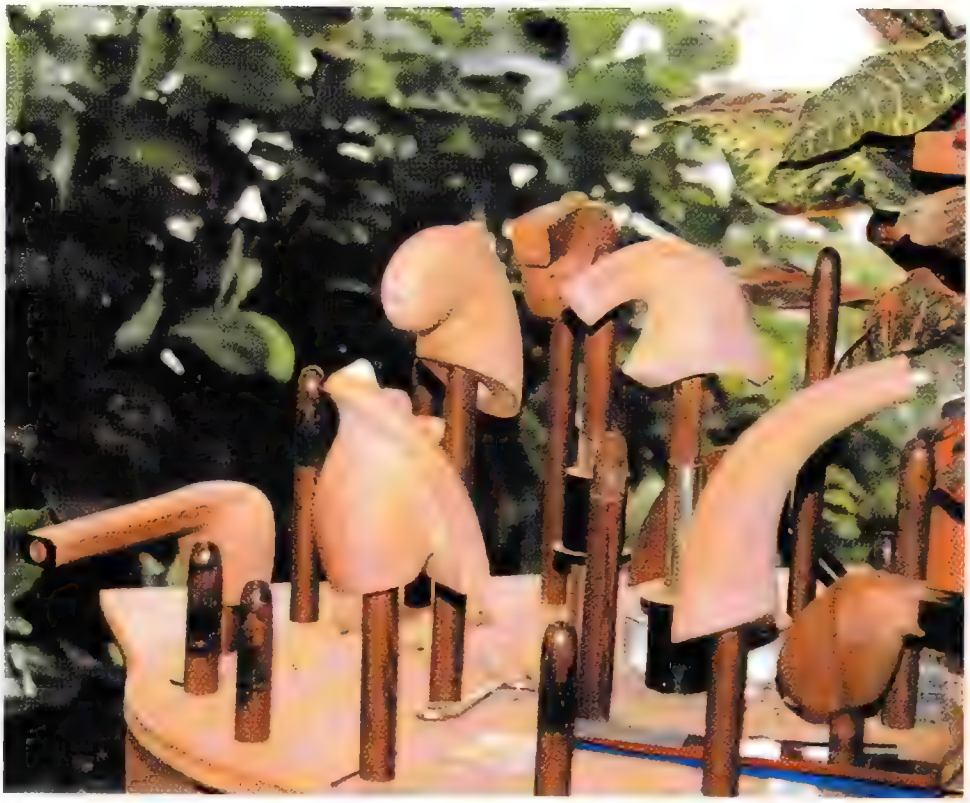
Elephant's Foot

would fit the bamboo or horn to the briar with a metal tube, Nordh drills out a screw to ensure a better fit. Usually about half his production is for special orders. Japan was his most important market until its recent economic implosion. Today, the United States, Germany and Italy absorb most of his tiny production.

When Nordh decides to make a particular shape, he will first go through his stock of briar to find a block that might be suitable. Although he is famous for his ability to "read" a block, even the master admits to being frequently surprised. A block may appear to be perfect, but as soon as the wood is sanded a major flaw or grain weakness will appear. Although he has many blocks to choose from, finding the appropriate block may be difficult. As he explains, "Some shapes—such as the Sea Horse and Ballerina—require a grain pattern that is rarely found in nature. Others—like the Horn and the Calabash—have very precise shapes and cannot be altered in any way if a flaw suddenly appears."

When Nordh has chosen his briar, he makes a rough sketch of the pipe on the block and then uses his special sanding machinery to remove most of the excess wood. Frequently, a flaw will appear, and he is usually able to alter the design creatively to remove it. If the wood is unusually pure and he feels inspired, he can complete the rough shaping in about two hours. When flaws are encountered, the process may take considerably longer. When the rough shape has been completed, Nordh will continue the process of refining the pipe by hand, using different kinds of sandpaper—or even, at times, his pen knife! A flaw can suddenly and unexpectedly appear at any time, necessitating creative modifications, sandblasting or even discarding the pipe. When Nordh completes a pipe bowl and is satisfied with the shape, he drills the tobacco hole and uses calipers to verify that the thickness of the walls is absolutely uniform. He then fashions the airhole in the stem and links it to the bowl, ensuring that the width of the channel is large enough. Despite the unusual shapes of many of his pipes, no functional sacrifices are made to design and all Nordh pipes are created to be superb smoking instruments. When work on the bowl and stem have been completed, the pipe is left for a few months for a second seasoning. Nordh believes that this is necessary to allow the wood to recover from the carving trauma and to dry out further.

When it is time to finish the pipe, Nordh cuts the mouthpiece by hand from a vulcanite rod and, if required, uses the heat from a candle to bend the mouthpiece. He has developed several unique techniques to ensure, for example, that the airhole in a bent pipe is perfectly located to prevent fluids from building up during smoking. The technical challenges posed by his designs can be considerable. Take the Ramses pipe, for example. Despite its complex grain pattern and design, it must still function as a perfect smoking instrument. This means, among other things, that a pipe cleaner can go through the mouthpiece and the entire stem, and the tobacco hole must be placed at the very bottom of the bowl. Normal drilling would



create an oval hole, which makes it difficult to smoke to the bottom of the bowl. Nordh uses an awl and a small steel ball to create a circular hole linking the stem to the tobacco chamber. This demands both enormous patience and remarkable technical adroitness.

The finish of the pipe is created by a double-stain process applied with a pipe cleaner. The pipe is first stained with a dark dye. The softer parts of the wood—surprisingly, the striking-looking grain—absorbs some of the color, whereas the harder parts absorb less. The pipe is then repolished and stained with a red dye. The final finish is created with brief exposure to zapon lacquer and careful polishing. The result is a finish that shows the contrast between the hard and soft woods and is durable and easy to handle. Nordh believes this finish shows the flowing grain to perfection, whereas darker finishes may be more suitable for wood with dense bird's-eye patterns. He finishes a pipe wearing his characteristic white gloves to ensure that the pipe is in pristine condition when it leaves his workshop. All his pipes share one common quality: Each one is a precision instrument, with every component highly polished and all elements integrated into a harmonious whole. Nordh does not have a system for grading his pipes, and simply marks them with "B.NORDH SWEDEN" and the year of creation. The pipes are usually photographed and added to Nordh's photo albums before being packed in a leather pouch made by his sister-in-law.

Shapes and Designs

In many ways, this is a golden age for pipemakers and smokers. The range of quality pipes has perhaps never been greater, and a large and growing number of craftsmen are turning to pipemaking. Many would agree, however, that Nordh is today's reigning shape innovator. Of course, not everyone appreciates his novel designs. I recall showing a giant Ballerina pipe to the former CEO of London-based Charatan pipes. He examined the pipe carefully, then turned to me and commented sadly, "What a tragedy. Clearly what happened was that the pipemaker tried to remove a flaw from a billiard shape and did not realize how deep the flaw went into the wood." He would not believe that Nordh had deliberately set out with that design in mind!

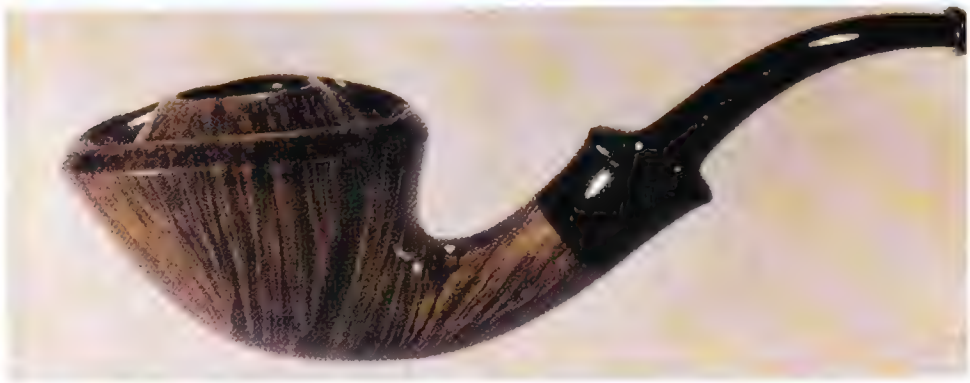
Fortunately, many pipe smokers are more appreciative of Nordh's talents. Indeed, many of his designs—such as the Elephant's Foot and the Snail—have become recognized designs. Nordh himself cannot explain the source of his creativity. But clearly it originates in part from a determination to dominate the raw materials. Many pipemakers are content to allow the briar to determine the shape and consequently produce beautifully-grained but rather undistinguished shapes. Nordh has rejected this path. "It's too easy and boring," he explains. He is quite happy to study an unusual briar block for years until the right inspiration hits him. It is also not unusual for him to leave a pipe unfinished for months or even years until he can decide on a final shape. Bo's creativity may also stem from his unusual background, in that he did not serve an extensive apprenticeship with a master pipemaker. Being in large part self-taught, he may have escaped from the inevitable influences of other talents and styles.

About half of his production is made up of classical shapes and fairly conventional Danish-style freehands. All reflect impeccable workmanship and balance, but they are not particularly distinctive in design.

It is the success of his unique designs that have made his pipes so collectible. Not surprisingly, Nordh started by making pipes that were based upon familiar designs. However, he always had a creative streak, and early in his career he drew new pipe shapes before he went to sleep. Few of these drawings produced viable pipes, but they did stimulate his imagination. Some of his shapes have clear origins. His most famous design, the Snail, was inspired by a photograph he saw of a marine mollusk. The Sea Horse on the other hand, was not modeled on its namesake, but emerged unexpectedly from creative modifications to an existing shape. His proudest recent achievement, the Ramses, was the result of

his attempt to find a use for an exceptional briar block he had kept in storage for several years. For about three years he had agonized over how to take full advantage of this magnificent piece of wood. He made a prototype, which was not entirely successful, but which showed him the kind of style he could make. Thus was the Ramses initiated and later perfected—it was the "most complex and difficult and time-consuming of all my designs," he says. At other times, nature has been the mother of his invention—bamboo and horn have frequently been used to compensate for a flaw in the briar, with results even better than if briar had been used alone.

Nordh's designs fall into several categories. What might be termed his "Egyptian" models, which include the Sphinx and the Ramses, have an exotic, almost oriental, feel to them. His "nature" models—the Snail and Horn—reflect the ebb and flow of the natural world of animals. His "still-life" models—the Ballerina and Elephant's Foot, capture movement and grace, while models such as the Iron and the Calabash have an almost industrial feel to them, reflecting power and energy. Love them or not, Nordh has inspired an army of imitators and profoundly influenced the industry. Nordh himself, perhaps too modestly, claims "there are no new designs waiting out there—only variations on existing designs." And certainly, many of his designs—such as the Horn, a personal favorite—have been influenced by earlier designs.



Conclusions

Nordh has experienced an extraordinary array of health setbacks in recent years. A few years ago, he suffered a serious stroke. This was followed by a fall and a broken leg that ultimately necessitated an amputation. Serious infections have dogged his path. These problems have clearly affected his productivity, but not in any way have they affected the quality of his pipes.

He has always worked in fits and starts, working far into the night and then stopping work for several days or even longer. He has always disliked the relative monotony of making mouthpieces and performing other routine tasks, and much prefers the stimulation of design and carving. Unfortunately he was not able to operate a studio in which talented apprentices could liberate him from the more mundane aspects of pipemaking. However, Nordh and his pipemaking are like a Marine Corps officer or British sergeant major with his recruits—his standards are so exacting that he would have exhausted even the most fastidious of assistants.

However, there is some hope for pipe lovers. Nordh's health is steadily improving, and he is hopeful that he will be able to increase his output. And he is not resting on his well-earned laurels. All who know him are confident that the Ramses will not be the last design from the ever-creative Bo Nordh. ***P&T***

Availability

Nordh pipes are available in the U.S. only from UPtowns, 3900 Hillsboro Rd., Nashville, TN 37215; phone: 888.292.9576; fax: 615.292.6869; Web site: *www.uptowns.com*; and from the online retailer Scandpipes.com.

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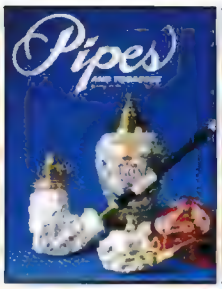

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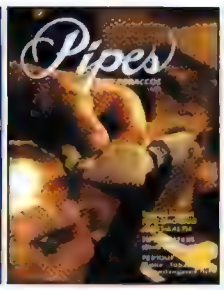

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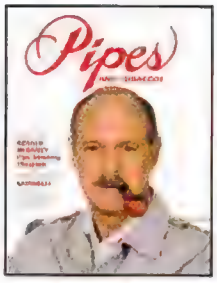

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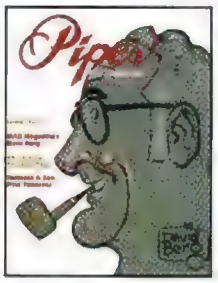

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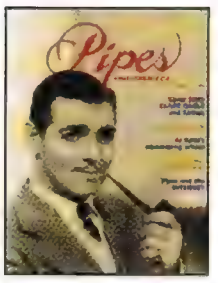

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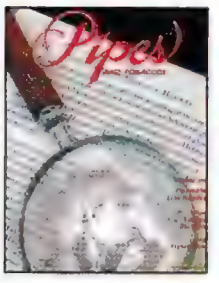

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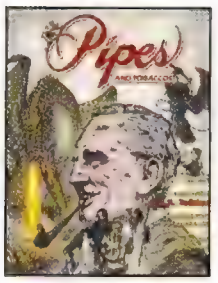

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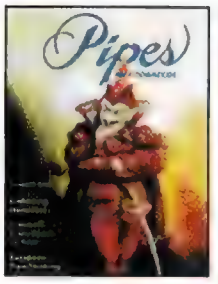

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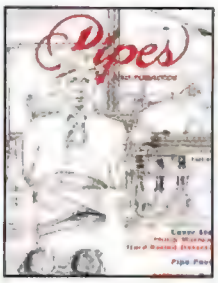

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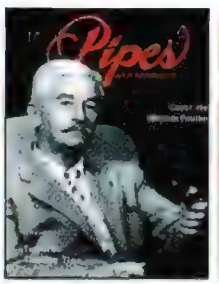

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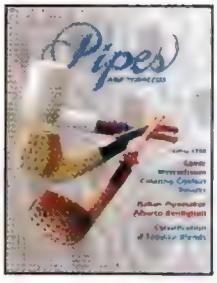

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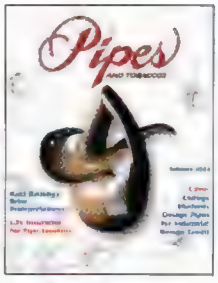

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TRIAL BY FIRE

by William Serad

I have reviewed the Germain blends in a previous issue of P&T, *but the Esoterica blends are a series blended exclusively for the Butera Pipe Co., which deserves our thanks. Esoterica represents a fine spectrum, and most important, a school of blending in the grand English tradition where there are fewer and fewer blenders. Overall, I find them to be quite a bit too moist, and it is useful to dry them somewhat. As they are, they would burn hot, producing too much steam, and you might get the wrong impression of these exceptional blends. The flavors are unique in the respect that they are recognizable as Germain products, as much as McClelland is recognizable and Rattray's used to be as recognizable. If you like one, you would tend to like their relatives, too.*

And So To Bed

The name is from Samuel Pepys' diary, and given that the norm is for many to have a last bolus of Latakia to last through the night (not my norm), a big dose of that smoky condimental leaf might be expected. From the description of Virginia and Maryland (often used in cigarettes for their companionable blending characteristics), Greek leaf and Cyprian Latakia, this might be that Latakia booster shot. However, the reality is that it is mostly medium brown with some light flash and a bit of black. The tin aroma is rich with the Greek leaf, but the real surprise is at the match. This is delightfully sweet with smoky Latakia overtones. Clearly cased, it still is not the least bit hot. The Greek leaf, which can be quite pungent and edgy, has a wonderful nutty effect here, and the overall taste is perfect before retiring or during the day in

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warmer weather. Very satisfying and highly recommended.

Kingsbridge

First in the black series along with Blackpool and Ramsgate, this is made by hot-pressing dark and golden Virginias until black, usually in the so-called Scottish presses. This is first because, unlike the other two members of the group, it has no flavorings. Kingsbridge is simply delicious, with a round Falstaffian middle, but with sparkling high notes from the brighter roots of its origins.

Flavorful yet delicate, this is a classy presentation of a classic product. Others on the market still use this age-old process, but few hew so closely to the traditional excellence of the legendary antecedents of yesteryear. This is a great choice for a host of reasons, but good for matured-Virginia fans who want something a bit sweeter, and for aromatic fanciers who want something more natural. Highly recommended.

Blackpool

A classic treatment of dark and golden Virginias, this is hot-pressed like Kingsbridge until the leaf becomes jet-black and shiny, and the natural oils and sugars are brought to the fore. This is softly sweet and the room aroma is pleasing, especially because it is enhanced with the traditional dash of licorice extract. This is yet another example of a natural flavoring that bears little to no resemblance to the ingredient when used in a pipe tobacco.

The hand that flavored this was restrained, and the licorice in the bowl and in the room doesn't smell like the candy, so if you hate licorice (as many do), still give this consideration.

It is broad in the middle range of Virginia flavors and cool, and burns cleanly. A delightful and classic treatment of Virginias, and recommended. It is very much suited to all-day consumption.

Ramsgate

Another all-black treatment of dark and golden Virginias that have been hot pressed, this is the next step beyond Blackpool. It is the next step in that added to the licorice there are other unnamed aroma enhancers. I can't tell what they are, but they are for the die-hard aromatic fans.

It was difficult to light and keep lit, but it eventually relented to fire. Contrasted with Blackpool, which is restrained, here the licorice is lightly applied, but Ramsgate is as fruity as bubble gum. The aroma in the pouch is quite striking, and fills the room.

As with any agent this strident, one usually loves it or hates it. Being a contrarian, it just leaves me cold, because the underlying tobacco is excellent and the licorice is an adequate enhancer.

The other essences detract from the experience for me, but if you want a rather different aromatic, give it a chew—er, I mean a smoke.

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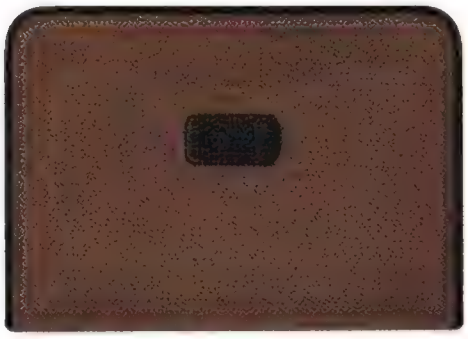

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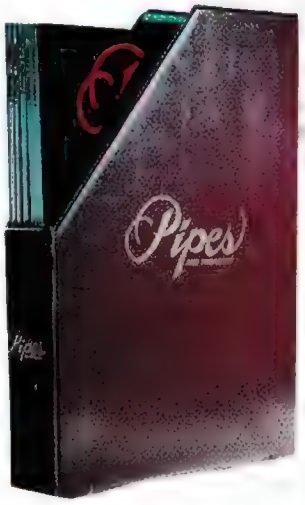

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FINE TOBACCOS

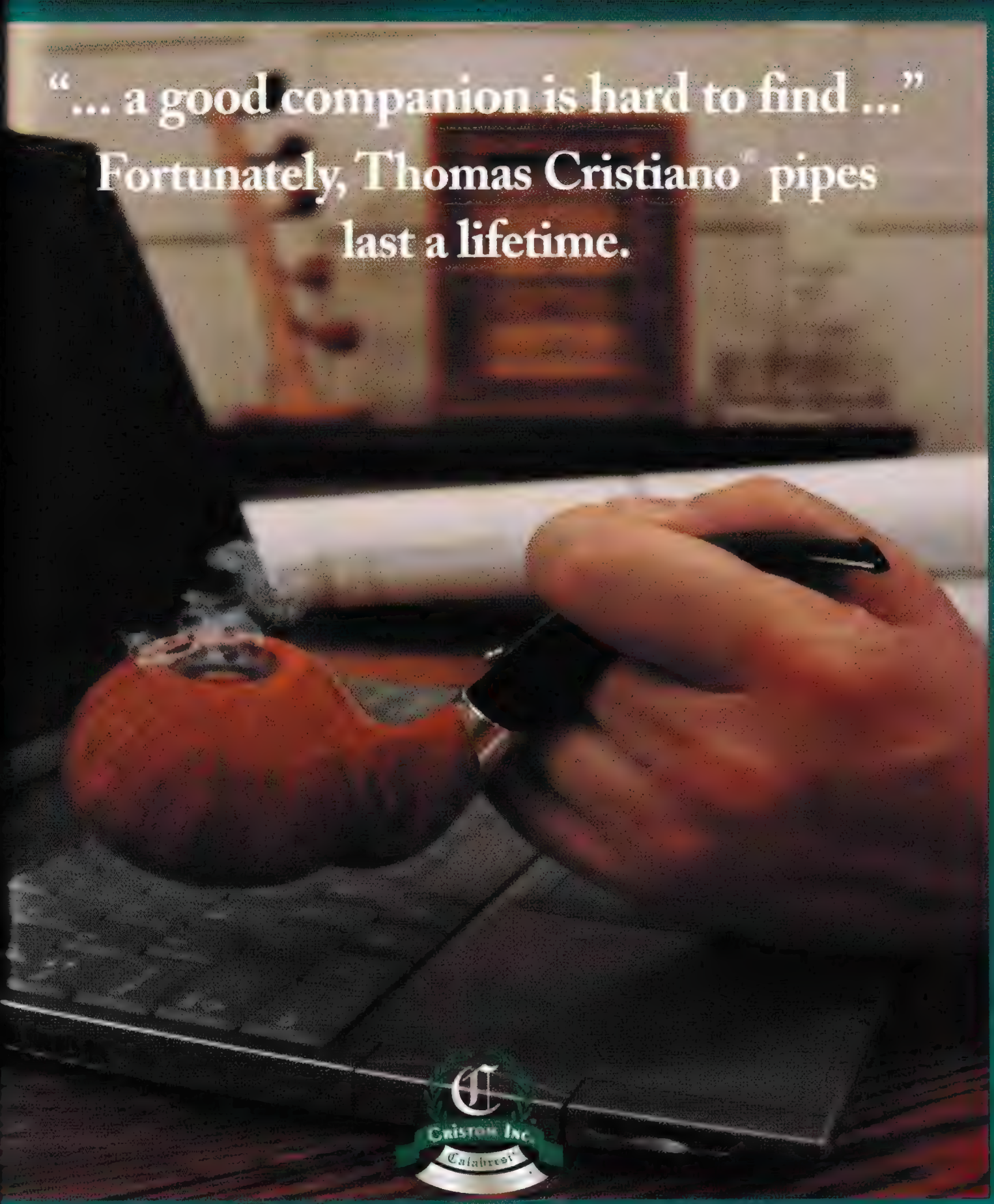
Brighton
A light and satisfying blend of six Virginias, this is astoundingly cool and winsome. Brighton could be six or four or 10 Virginias, and I doubt the variation would be very detectable. However this combination was arrived at, if you like Virginias, this is a definite must-try. The pouch aroma is that classically musty Germain leaf fragrance (as opposed to the McClelland tang), and the leaf is generally pale, from light brown and orange through more pallid shades. It packs well in anything your fancy suggests because of the cut, burns cleanly, and is a great addition to the Virginia rotation, especially in warmer weather. I liked this a lot, and it is highly recommended.

Dunbar
No fewer than seven Virginias are employed in Dunbar, with a wafting of Perique. This is sweet, and fairly cool given the ingredients. The tin aroma is pungent, but not in the McClelland matured-Virginia style, and redolent of fermenting leaf. Dunbar is quite pale overall, with few strands of dark. It is excessively moist even by the moist standards of Esoterica, but burns well once going. The taste is concordant with the appearance, as the Perique component is too subdued for my tastes. Even so, this is a fine Virginia, and worth a try to broaden your Virginia-with-Perique repertory. The room aroma can't be described as winning. Even a small bowl can be flavorfully nursed for over an hour, and the taste remains superior throughout as the dottle turns to a white ash.

Margate
Upon opening the tin, I had one of those olfactory memories, like the smell of milk and cookies bringing back a rush of elementary school memories. The first wafting of the tin aroma made me think of Rattray's Red Rapparee more than 30 years ago. It is actually not that much like RR, which employed a heavier mahogany-red Virginia, but this is a classic (and I really mean classic) English blend, not those ersatz things many call English today. The huge middle is taken up with rich Orientals the likes of which are almost impossible to find. "Rich" does not convey it well—more like "vast wealth," à la Soros and Gates. This is not to say Margate is a Balkan, because the balance is flawless between the fine Cyprian Latakia and the wonderful Jerseyesque Virginias and doesn't let the heavier and more exotic members dominate. How many tins of Margate can dance on the head of a pin? Any number, because the balance is so perfect. It lights well, burns well, and has no deficiencies. Highly recommended. I also highly recommend visiting Margate, New Jersey, to see Lucy the Elephant, a house lived in by an eccentric doctor (undoubtedly a pipe smoker) at the New Jersey shore now open to the public for tours. Pipe smokers appreciate independent and original thinking often taken as eccentricity by others.

Pembroke
This is Margate sauced with French cognac. However you may feel about the French at the moment, the addition does no particular service to the blend. Enveloping the mixture, which is pungent and acrid even before lighting, the cognac is more North Jersey in orientation than Jersey Island. Thus it is more chemical than nautical. I happen to like this type of aromatic-laced English blend, but Pembroke falls short of success. It might appeal to you if you are fond of Mac Baren's Plumcake. The blend itself is wonderful and best stands alone. I am reminded of Bob Page's dictum, oft-repeated when I express my fondness for booze-infused leaf: "I like my alcohol in a glass and my tobacco in a pipe." So true here…

Tilbury
Musty and foul-smelling in the tin upon opening. I had the thought of closing the tin up again. It reeked like the air from an only recently opened medieval sub-dungeon where the prisoners were unwashed, flam-



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lent peasants among whom chronic sinusitis was a blessing. Perhaps that is a bit hyperbolic; it smelled bad, with a hint of citrus. Once I got past that, the smoking experience was superior. Tilbury would definitely appeal to the real tobacco flavor seeker. It has air-cured leaf and burley, supported by golden and dark Virginias. It lights easily and burns well, cleanly and completely. The room aroma is quite fine, and the flavor is extremely rich and spicy, with nutty notes like small Dutch toasted cigars. Tilbury's savor is nearly immoderate. It is not for you if you do not genuinely like strong tobacco flavor, and this is remarkably flavorful. Exceptional and recommended.

St. Ives

One of those marvelous mixes of aromatic and English, St. Ives is superb. There is a base of excellent dark and golden Virginias enhanced with black Virginia in the Scottish style. This is mixed with Greek leaf, Cyprian Latakia and other Orientals to great effect, and then a subtle fruit extract is gracefully applied. The complexity of the Orientals meets the perfect proportion of Latakia, and the effect is sophisticated against the multifaceted backdrop of Virginias. The fruit extracts are just noticeable in the pouch, vaguely present at the match, and fade into the nutty background of the Greek leaf. It burns well from the fine cut, and packs nicely in almost any size pipe, burning to an almost perfect white ash. I find it balanced and discreet enough for an all-day treat. A wonderful accomplishment, and highly recommended.

Hastings

Hastings looks like a classic English blend in the pouch, but its smell gives away immediately that it is an aromatic. Composed of black Virginia Cavendish in equal parts of no less than five Virginias, it shows the many colors of the Virgina spectrum. It has a light and pleasant aroma in the pouch that I can't identify, but also has the telltale Germain aroma associated with its Virginias. Hastings lights and burns well, and the aromatic side is civil and agreeable. It has that unique character I look for and don't often find that makes me want to light up another bowl soon after the first. This is fine, and recommended. Try it if you like Virginias but don't normally gravitate toward aromatics.

Cardiff

This is wonderful. The pouch aroma, while a bit cased, is classic Germain with faint understated notes of spice, like cinnamon. Even though this is an all-Virginia blend (four, no less), even whiffs of the leaf have complexity. It is pressed, cut and then fully rubbed out into a red-orange product that is easily packed. It lights very easily, is nicely cool, and the aroma is sweet and rich, probably acceptable to cranks, matching the flavor. The taste is constant, with wave upon wave of subtleties within a narrow range. This must be appreciated in a perfectly clean pipe, but it tastes so good, it would probably taste fine in a sewer pipe. Please note that it is within a narrow range that the flavor plays, but within its boundaries, it is king. Recommended.

Stonehaven

Black, black slices of fudgey asphalt-like cake, Stonehaven is a blend of air-cured leaf and Burley with dark Virginias. It is pressed in the classic flake fashion and aged, making it extraordinarily smooth. This is a marvelous achievement, bringing a technique usually reserved for all-Virginia flakes to the Burley world. There are a few Burley flakes around, such as Edgeworth slices and one from House of Windsor, but this takes things to a new place. This is generally dark in flavor, with a bottom end like a 64-foot organ pipe. The slices are shag-thin, and rub out into long, black strands. Lighting was easy, as was keeping it lit. It is startlingly cool, and the flavor is of the darkest richness. There is not much on the market like this. Not for the weak-kneed, I would heartily recommend this to the Burley boys, and to the flake folk who want to know how good Burley can be.

Peacehaven

Like Stonehaven, this comes in a unique form where the flakes are not rubbed out, but in a container in a bag. This allows the flakes to remain intact during shipping, and the lucky recipient may rub it out to suit. As flakes go, this is a fairly

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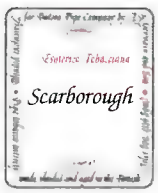
light and fragrant one, pale and producing a mottled ash. It may justly be described as mellow and round, with absolutely no sharp edges and generally without contentiousness. Slow burning, the manner of rubbing out did not seem to affect the smoking characteristics much. It is lightly aromatic, and the fine aroma is apparent to the puffer as well as the room, and this may actually fly with the PC crowd. A fine product, just not one that grabbed me.

Dorchester

An exceptionally complex blend, this is for the discriminating palate. As well, Dorchester requires a clean pipe and a clear palate to fully appreciate its loveliness. A connoisseur's mixture of six light Virginias, golden and dark Virginia leaf, some air-cured and a soupçon of Perique, this is a hyperdimensional balancing act of unrivaled skill. At first, I was not so taken with it, but after a weekend of abstention and a switch to small and mid-size pipes, this sang sweetly to me. My start with larger bowls just resulted in a fine, albeit uniform, flavor. But with a smaller bowl, every voice was heard and appreciated. Every passing puff brought something new and wonderful to the palate, challenging my abilities to discern the variety of subtleties. Wonderful, and highly recommended.



Scarborough

Pale Virginias predominate with some dark Virginias, too, but the expected Virginia heat stays away from this nicely rubbed-out blend. On the contrary, Scarborough is cool and civilized in an Edwardian way. It is reserved, but there are indeed depths and solidity. It grew on me as I realized what constancy of flavor it had, an ever-faithful and companionable quality to the natural smoothness. It was reliable in every pipe size and shape in my arsenal. A fine blend that could be your companion, too. Recommended.

Penzance

In the family of Bengal Slices, Penzance comes in a smallish tin packed with big flavor. Billed as a cross-cut, it seems a crumble cake to me, as this is a pressed blend that is then sliced. Rich with Latakia, Turkish leaf and other Orientals, the Virginia component is not the focus at all. The first impression, from the tin and from the match, is of the hefty hit of Latakia. Then as one proceeds down the bowl, it becomes clear that the intent is to wash over you with the Orientals. Wave after wave of piquant flavors overcome your senses, and the acrid and nearly bitter Oriental influences dominate. This may not be everyone's cup of tea, but it is mine. Highly recommended.

• • •

I do not feel the need to explain the whos and whats of Cornell and Diehl. They have a new and noteworthy all-Virginia entrant into a crowded competitive set.

Briar Fox

A formulation of red and bright Virginias from Craig Tarler and the noted Danish pipemaker Peter Heeschen, this is a rare all-Virginia crumble cake. The pallor of the leaf would lead one to believe that it would be hot or unpleasant, and require wary puffing. Nothing could be farther from the truth. This little, thick-cut loaf of pressed leaf is bright and young at the match, energetic to please. It is remarkable for the fullness of flavor coolly delivered. I expected heat, thin flavor fading out and a cigarette bouquet, but I got fullness with sparkling highs and a long cool smoke that became richer the farther down the bowl I went. Great for summer strolls, I preferred it in smaller bowls, but it went fine in any size smoking instrument. A wonderful contribution to the Virginia world, this is highly recommended. *P&T*

Peter Stokkebye

With much sorrow we must report that Peter Stokkebye passed away on Oct. 9, 2003. A dynamic and charismatic presence in the world's tobacco industry, Stokkebye was well-known not only to trade professionals, but also to consumers and hobbyists across the country by virtue of his "tobacco program"—he maintained a busy travel schedule visiting tobacco shops across the country, entertaining retailers and consumers alike with his informational program on pipe smoking and the history of Peter Stokkebye International. A fourth-generation tobacco man, his knowledge of the industry was encyclopedic and his humor, charm and conviviality made him welcome wherever he went. Peter Stokkebye tobaccos have become mainstays in tobacco shops everywhere, and Stokkebye pipes have gained recognition as some of the finest smoking instruments available.

Peter Stokkebye is survived by his wife, Benta; his children, Elizabeth Ann, Erik Michael, Christine, Charlotte and Lars Christian; and 11 grandchildren. We join his devoted family in mourning his passing. He will be remembered with respect, affection and an enduring gratitude for his contributions to the enjoyment of tobacco.

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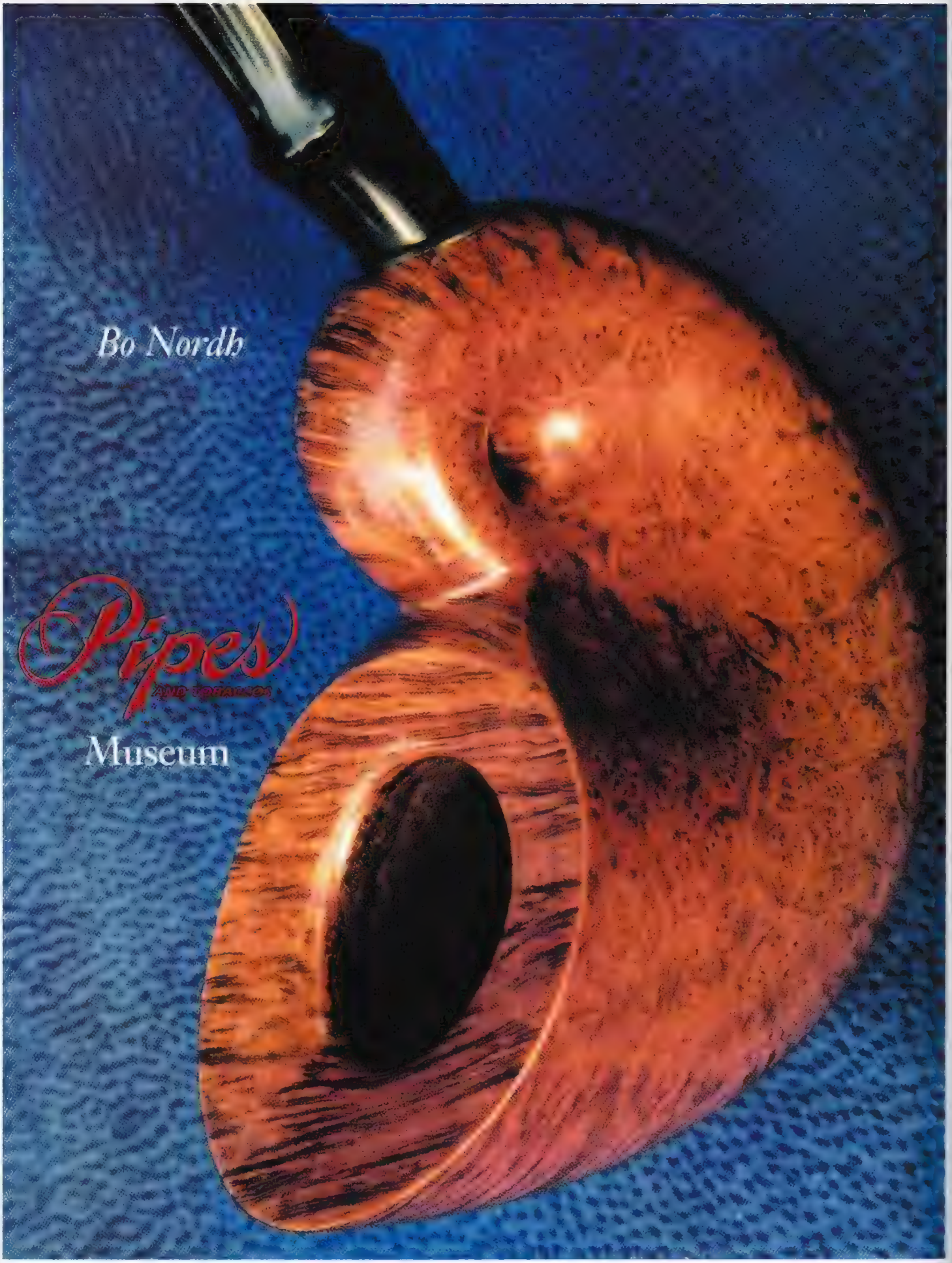
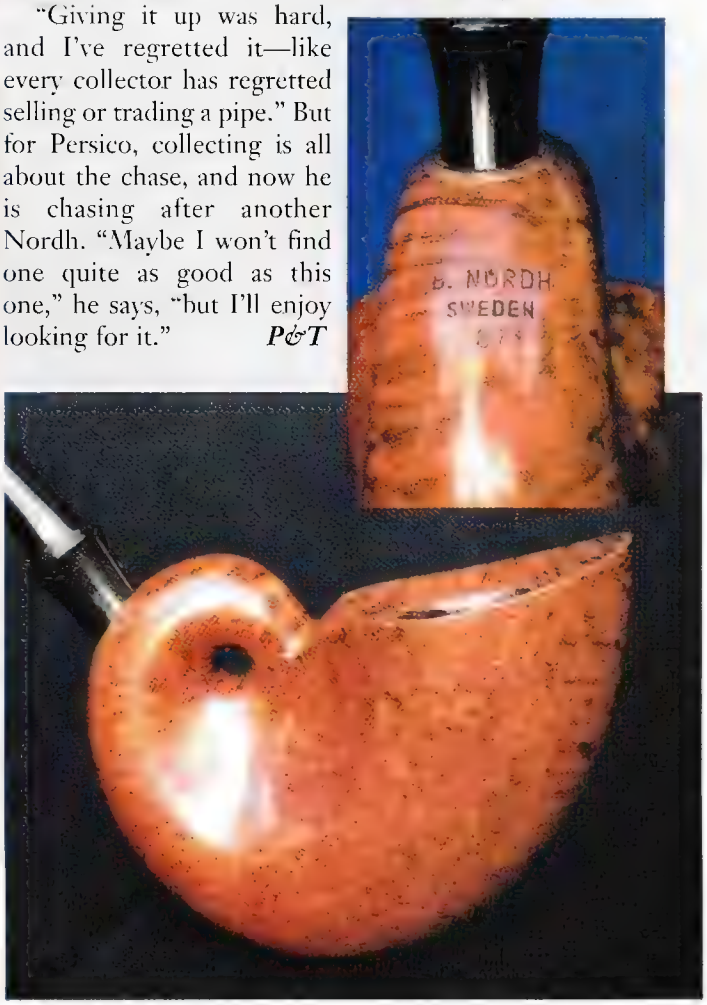

Bo Nordh
Pipes
Museum

Bo Nordh pipes are not easy to come by, especially ones of this caliber. *Pipes and tobaccos* magazine is indebted to pipe collector Mario Persico, who finally relented after about a year and a half of negotiations (mainly in the form of our begging and pleading) to allow us to purchase it for the museum. We had seen other Nordhs in this shape but none that had quite the same emotional appeal as this example. That is not surprising, given Persico's collecting philosophy. He has been collecting pipes since he was 16 years old and has developed an eye for the sublime. "I quickly built an interest in higher-end pipes, especially the more elusive or exclusive pieces," he says. "I try to find the best example of whatever shape or maker I like."

When Persico decided he wanted to add a Nordh to his collection, he did the research, learned that the snail is one of Nordh's signature shapes and started looking for one. He called shops all over the world and performed exhaustive Internet searches, finally finding this pipe about seven years ago and buying it from a tobacco shop in Sweden. He called Bo Nordh at home and spoke with him about the pipe. Nordh knew the pipe well and complimented Persico on his find, remembering it as one of the finest examples of his pipes in terms of its bird's-eye and overall graining.

Persico never smoked it, but occasionally took it to pipe shows so other collectors could enjoy it. That's where our publisher, Dayton Matlick, saw and fell in love with the pipe. However, Persico was not inclined to sell it. "But I finally decided, if it's going in the *P&T* museum, where a lot of people can see it, and if it will be featured in the magazine, that's where it belongs rather than on a shelf in my house.

"Giving it up was hard, and I've regretted it—like every collector has regretted selling or trading a pipe." But for Persico, collecting is all about the chase, and now he is chasing after another Nordh. "Maybe I won't find one quite as good as this one," he says, "but I'll enjoy looking for it." *P&T*



Smoking and the Soul

by Michael P. Foley

Though tobacco has always had its enemies, the current crusade against smoking stands out for its obsession with bodily health rather than—as was once the case—less tangible goods, such as moral character. This corporeal fixation is a shame, for it obscures a more profound reason for tobacco's popularity— its relation to the soul. As each new wave of legislation and lawsuits threatens to empty the age of smoking onto the ash heap of history, it is appropriate that we reflect on this connection.

The soul, of course, is a complicated thing, constituted as it is by many layers of consciousness, wishes and fears. To help us understand this enigmatic reality, Plato long ago suggested that we consider it as having three principal "parts"—the appetitive, the spirited and the rational—which correspond to the three basic kinds of human desires: the desire to satisfy physical appetites, the desire for recognition and power, and the desire for truth. This tripartite division is very much relevant for our intents and purposes, for once the phenomenon of smoking is seen in this light, tobacco's relation to the soul becomes clear: The three prevalent types of smoking tobacco—cigarettes, cigars and pipes—correspond to the three parts of the soul.

Smoking Tobacco

To begin with, cigarettes correspond to the appetitive part of the soul, a fact that explains their association with both food and sex. Links to the latter are particularly obvious: Think of the proverbial postcoital cigarette, or of the ubiquity of cigarettes at singles' bars (at least before they were outlawed). People with strong physical cravings demand instant gratification, and they try to make what they desire as much a part of their own bodies as possible: Hunger demands eating, thirst drinking, and lust making the body of one's lover a part of one's own ("...and the two shall become one flesh..."). So too with cigarettes. A cigarette is inhaled: It must be consumed internally in order to give full pleasure. And a cigarette, with its quick buzz, also brings instant gratification. Even the cigarette's notorious connection to death ties it into appetites: Both cigarette smoking and carnal desire are indifferent to health in their quest for satisfaction, and both, when they reach addictive levels, become hostile to it.

Cigars, on the other hand, correspond to the spirited part of the soul, which is why they remain popular with men seeking honor or reputation—politicians, executives, etc.— and why the conventional stereotype of a room filled with cigar smoke denotes a den of power and intrigue. The rapport between cigar smoking and power-mongering arises from an affinity between cigars and ambition. A cigar is visually impressive: With its large size and great billows of smoke, it often leaves a greater impact on the spectator than on the smoker. Further, a cigar is phallic—with regard not to male lust, but to male power. "*Testis*" in Latin means "witness": The phallic status of the cigar is meant to bear public witness to the smoker's prominence, his virility. The fact that a cigar is not inhaled reflects this external focus. Interestingly, ambition also has these traits, as it too is more external than internal. Unlike physical longings, which are satisfied simply by consumption, successful ambition requires the consensus of others. The honor-seeker, for example, must be honored by as many people as possible in order to be truly satisfied.

Finally, the pipe corresponds to the rational part of the soul, which explains why we tend to picture wise figures smoking pipes: the Oxford don surrounded by his great books, or Sherlock Holmes, who, in Doyle's original stories, actually smoked other sorts of tobacco as well, yet is almost always portrayed with a pipe. (And it would also explain why, to my personal regret, the sight of youngish men smoking pipes appears in the eyes of some as pretentious or contrived, for wisdom is traditionally associated with venerable elders.) Unlike cigars and cigarettes, which are used and discarded, a single pipe may be cherished for a lifetime. Similarly, the questions of the philosopher far outlast the passing fancies of physical desire on the one hand and human ambitions on the other. And in further contrast to the cigar, which is entirely masculine, the pipe has both masculine and

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feminine components (the stem and the bowl). This double character nicely embodies the philosopher's activity, which is likewise both masculine and feminine: masculine in its pursuit of Lady Truth, feminine in its reception of anything that she discloses. Even the effect that the pipe has on others is analogous to the effect of philosophizing: The sweet fragrance of a pipe, like good philosophy, is a blessing to all who are near.

Pipes are particularly interesting because the diversity of their construction and shape parallels the different kinds of wisdom it is possible to attain in this life. As we have just noted, pipes made of a permanent material intimate the eternal and unchanging wisdom sought by the philosopher. Perhaps there is even a significance to the kind of durable matter preferred: Briar, which comes from the roots of a tree, may designate a more "earthy" philosopher, such as Aristotle, while meerschaum, with its delicate white carvings and luminous ivory hue, may represent a more "ethereal" philosopher, such as Plato. Pipes made out of more ephemeral substances, on the other hand, imply a less dazzling, more time-bound wisdom—the kind of good, common-sense knowledge possessed by decent unlettered folk such as farmers and craftsmen. Some of our historical clichés confirm this affiliation: the backwoods Southern granny on the front porch with her corncob pipe, the pensive Irish peasant with his long clay pipe, and so on. These are traditionally nonintellectual people who nonetheless have a certain down-home wisdom about the world in which they live.

Similarly, different pipe shapes suggest different types or gradations of rational inquiry. Pipes with curved stems or shanks resemble a question mark in appearance and thus betoken a more intellectually erotic life, while straight shanks represent a less-piquant, more-humdrum species of wisdom sought. Hence it is no surprise that we envision the highly curious Holmes with an outrageously curved gourd calabash, while complacent and easy-going figures such as Bing Crosby were content to puff on a simple, straight-stemmed tapered pot.

Incidentally, both of these factors—shape and material—shed a rather interesting ray of light on the character of one of America's most celebrated military leaders, General Douglas MacArthur. MacArthur's most famous accessory, a corncob pipe with an enormously high (and impractical) bowl, says much about this brilliant yet egotistical man. MacArthur was, of course, a soldier, a warrior who sought honor and victory on the battlefield, and thus he was known to have smoked cigars as well as his pipe. But he was also more than a warrior: He was a general, an officer whose function was defined by his general knowledge of how the various parts of an army could be harmonized into a single and effective unit; and he was also a statesman, a modern-day Lycurgus (or, if you prefer, Wizard of Oz), who sagaciously drafted the postwar Japanese constitution without himself ever being subject to it. MacArthur, in other words, possessed a certain kind of wisdom, though it was a temporal wisdom that remained largely dependent on the contingencies of his day and age (hence the corncob). MacArthur was also by all accounts vainglorious, and this no doubt affected his choice of a conspicuous bowl. It is almost as if he was able to combine the phallic visibility of a cigar with the wisdom-posturing of a pipe in order to create a perfect expression of his own talented, glory-starved soul.

Smokeless Tobacco

It is fitting that the three kinds of smoking tobacco we have been discussing involve the use of fire, for all of the desires to

which they correspond are in some way responsive to reason; and fire, at least from the mythological days of Prometheus, is especially emblematic of reason. But there are also nonhuman parts to the human soul—that is, dimensions of our soul that we share in common with the rest of the animal and even vegetable kingdoms and that operate independently of our reason and will. Classically speaking, the soul is the principle of life, it is that which makes the body live and grow. And so, for example, the soul is responsible for the growth of our hair and fingernails (which stop growing soon after the soul is separated from the body), even though the rational part of our soul does not command these things to happen nor can it stop these things from happening. (Try ordering your hair to stop growing and see how successful you are.)

The use of tobacco that does not involve fire somehow corresponds to these nonhuman—or more accurately, subhuman—parts of the soul. Chewing tobacco, for example, is a bovine activity, as the juicy ruminations of the tobacco-chewer resemble the oral activity of ruminants, such as the cow chewing its cud or the camel chewing and spitting (which apparently it is capable of doing for a distance of up to nine feet). This is not to insinuate that chew is degenerate or evil (an activity can be sub-rational without necessarily being bad), but it does help answer the question of why society associates this form of tobacco with what it often considers to be men of limited intellectual acumen: the baseball player, the redneck, etc.

The "nonhuman" implications of smokeless tobacco may also account for the somewhat peculiar status of snuff. At least in the Anglo-American circles of yesteryear, snuff was seen as a standard part of the accoutrement of the dandy, that extremely well-coiffed, prissy, and often inordinately delicate man. Though the dandy is commonly found at the opposite end of the social spectrum from the devotee of chew, and though he is viewed as perhaps too civilized (as opposed to the redneck who is considered not civilized enough), there is nevertheless something about the dandy's excessive care for his appearance and his affected mannerisms that call to mind "vain" animal behavior such as the male birds that preen their brilliant plumes and strut about ostentatiously. And the nonhuman connotations of snuff are especially evident when it is taken nasally (through the nose), for in this case it even seems to go outside the boundaries of the animal kingdom. Ingesting things through the mouth is a method both man and beast share, but ingesting something through the nose carries with it a hint of the unnatural.

The Imposter Weed

A question remains, however, about smoking that does not involve tobacco. One candidate, marijuana, immediately comes to mind, because, like tobacco, it is a natural leaf that is smoked in roughly the same three ways.

The key to the difference between the two is how each one affects the smoker. Tobacco—whether in a cigarette, cigar, or pipe—leads to conversation, relaxing the tongue just enough to incline it toward speaking, but not enough to disconnect it from the brain. Marijuana, on the other hand, does not keep this balance, loosening the tongue only to reel it away from rational thought. Marijuana does not therefore truly facilitate conversation, because it draws the smoker into himself (not outward, as does all good conversation) and dumbs down any speech that is uttered. Thus the appearance of engaged conversation can be created, but it is usu-

ally only that—an appearance. Marijuana is therefore a charlatan-weed, an impostor that apes its distant relative tobacco in a shallow and perverse way.

Given this basic premise, the various uses of marijuana may be properly understood as twisted imitations of the uses of tobacco. Marijuana joints perversely imitate cigarettes in both their appearance and in their users' claim to be erotic. But while the claim is one thing, the reality is another. Eros requires a healthy, romantic tension as well as a sense of discrimination in order to be truly human. Marijuana, however, eliminates both. A case in point is the counterculture of the 1960s, which, in preaching sexual liberation, actually destroyed the human part of our sexuality by robbing sex of any sense of mystery, standards or fidelity. Where once sex was a magical moment between eternally committed lovers, it was now purely animalistic, something that had no more meaning than any other bodily function. The pot smoker fancies him or herself to be an erotic human being, but ends up being an unerotic animal.

Similarly, the hash pipe is a perverse imitation of the tobacco pipe. Pot smokers often fancy themselves to be intellectual: They get high and think "deep thoughts," again bringing the 1960s to mind. But the appearance is one thing, the reality another. Just as the wisdom of the 1960s college student turns out to be sophomoric, so too do the deep thoughts of the pot smoker end up being moronic.

And yes, there is even a marijuana counterpart to the cigar. In the early 1990s the inner cities gave birth to a practice called "blunting," in which cheap cigars are gutted and stuffed with marijuana. It is fitting that this practice originated in the same place as gangs. As its elaborate codes of behavior would suggest, an inner-city gang seems supremely concerned with honor and courage. But seeming is one thing, being another. The gang member regards himself as honorable, but in reality he is more often found to be thuggish. Just as the cigar is at least in theory the counterpart to the real virtues of honor and courage, the marijuana-blunt is at least in theory the counterpart to the fake virtues of gang-honor and gang-courage.

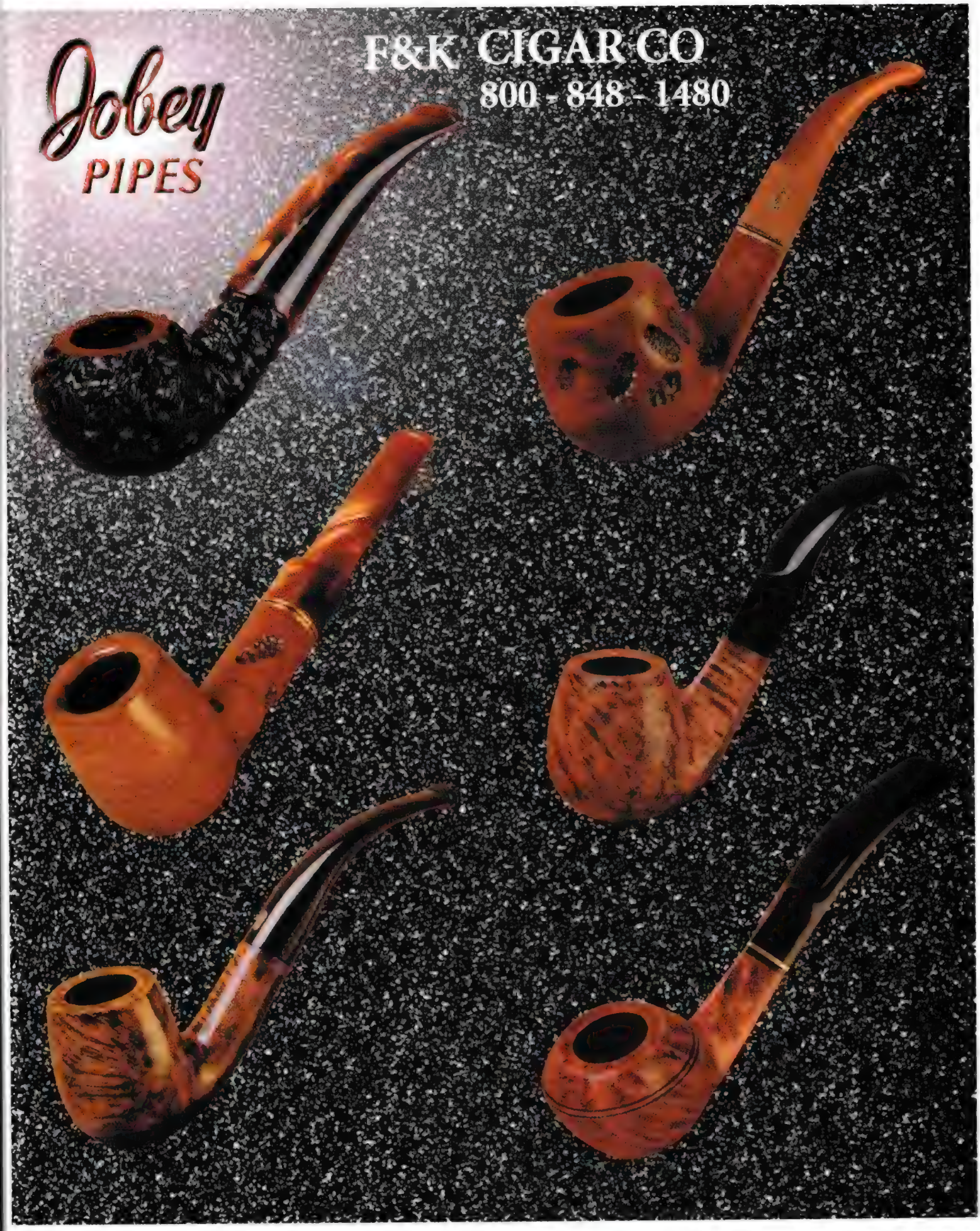
Cutting Through the Political Billows

As every student of Plato knows, if something has a relation to the soul, it also has a relation to the city. Thus, if our theory is anything more than the smoke it purports to explain, it can be used to analyze political phenomena. For example, in recent years we have witnessed a concerted effort to numb and sterilize our erotic attachments, to sap them of their tragic danger but also of their vigor. The flat, unerotic words we now use for these attachments betray our profound unwillingness to love deeply and boldly. Instead of "lover" and "beloved," we now have "significant other" and, even worse, "partner," a term which lends to the affairs of the heart all the excitement of filling out a tax form. Given this brave new world of sanitized and deadened emotion, it is no wonder that our most impassioned moral war waged today is against cigarette smoking, the supreme symbol of eros. Nor is it any wonder that this war's only rival in intensity is the one in favor of "safe sex," for condoms sterilize sex not only literally but figuratively as well.

Second, the relation between cigars and spiritedness may explain why cigars have been gaining a significant number of female disciples. For as women continue to enter the traditionally male world of competition, many are beating men at their own game by using the same tactics of gaining power. And with the tactics have come the symbols.

Most significantly, however, the relative rarity of pipe smoking in America is a telling sign of its current intellectual crisis. If the pipe epitomizes the intellectual way of life, then is it any surprise that it cannot be found where schools substitute ideology for genuine philosophy, or where the intelligentsia, instead of engaging in serious prognostic thought, pander to the latest activist fads? Is it any surprise that America's most famous pipe smoker in the last 35 years or so has been Hugh Hefner, pajama prophet of the trite philosophy of hedonism? No, the age of the pipe smoker is as far from us as the day when philosophers will be kings and kings will philosophize, a sad reality to which the thick blue haze of non-pipe smoke is only too ready to attest.

It should also be no surprise in this pipeless age that the ferocious battle over tobacco has missed the real point about its addictive power. Tobacco holds sway over the soul as much as it does the body. The qualities it takes in its various forms make it a nearly irresistible complement to the particular desire dominant in an individual's soul. How we react to these forms says as much about our attitude toward those desires as it does about our attitude toward the leaf itself. *P&T*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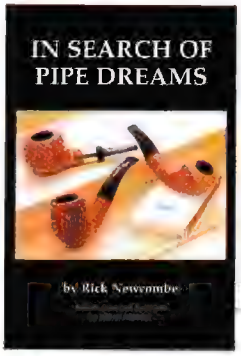

In Search of Pipe Dreams

In Search of Pipe Dreams by Rick Newcombe is a collection of magazine articles that he has written during the past decade as well as previously unpublished material. With an introduction and epilogue written by Albert Mendez and more than 130 photographs, *In Search of Pipe Dreams* is a valuable addition to any pipe smoker's library.

In Search of Pipe Dreams may be purchased for $25 plus $6 for shipping by contacting Creators Syndicate at 5777 W. Century Blvd, Suite 700, Los Angeles, CA 90045; phone: 310.337.7003; or e-mail *rnewcombe@creators.com*.

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Karl Heinz (Karlo) Joura makes approximately 250 pipes in his Bremen, Germany, workshop each year. Starting at $600, Joura pipes are imported by J&J, LLC. For more information, visit *www.rdfield.com*, or call 866.733.4353.

Dunhill's 2,000-year-old pipe

The new limited-edition Thames Oak pipe from Dunhill features pieces of wood from timber from the first Roman port facilities built in London around A.D. 63. The wood was found when an archaeological team from the Museum of London was excavating a site north of London Bridge. Amazingly, the silt of the Thames River bed preserved the inner core of the oak timbers.

The Thames Oak pipe features a titanium band with inserts of Roman oak pieces. The handle of the tamper is also crafted from the same ancient timber. The pipe band and the lid of the presentation box are engraved with an image of the course of the Thames River.

Dunhill has made only 500 Thames Oak pipes and every pipe comes with a numbered certificate of authenticity that charts the history of the Roman oak.

Available at your local Dunhill retailer, or call Music City Marketing at 800.251.3016 or visit *www.musiccitymarketing.com*.

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Fresh Wave is available in candle, spray and continuous-release polymer forms. Fresh Wave is nontoxic and nonhazardous and has been tested according to United States EPA guidelines.

To locate a retailer near you who sells Fresh Wave, contact Fresh Wave, 18-6 East Dundee Rd., Suite 101, Barrington, IL 60010; phone: 800.662.6367; fax: 847.304.0989; e-mail: *freshwave@odormanagement.com*.

Butz-Choquin Gourd Calabash

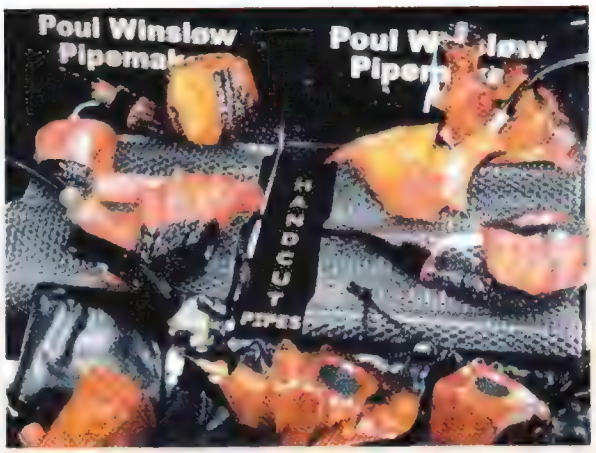
The unique limited-edition Butz-Choquin Gourd Calabash is crafted from a real gourd, making it collectible because few real gourd calabash pipes are being made anymore. The bowl is carved from genuine Turkish block meerschaum with a cooling chamber below the bowl. Featuring a briar shank insert, the beautiful Gourd Calabash promises to provide a cool, dry smoke.

To locate a retailer near you who carries Butz-Choquin Gourd Calabash pipes, call Music City Marketing at 800.251.3016 or visit *www.musiccitymarketing.com*.

New MacBaren Names

Due to recent legislation by the European Union, the term Mild or Light can no longer be applied to tobacco products. In compliance with this regulation, MacBaren has changed the name of Scottish Mixture Mild pipe tobacco to Danish Mixture Modern and Mild Choice pipe tobacco to Aromatic Choice.

MacBaren pipe tobaccos are available at tobacconists nationwide. To locate a shop near you that carries MacBaren, contact Kretek International at 800.358.8100.



Poul Winsløw Danish pipes

Poul Winsløw made his first pipe when he was 17 years old. He went on to learn pipemaking from Preben Holm and has been a self-employed pipemaker since 1985. Winsløw uses only Corsican briar for his Claxxic and Freehand pipe series. Poul Winsløw pipes are available nationwide.

Locate a Poul Winsløw pipe retailer by contacting Music City Marketing at 477 McNally Dr., Nashville, TN 37211; phone: 800.251.3016; fax: 615.832.0785; e-mail: *rdoherty@MusicCityMarketing.com*; Web site: *www.musiccitymarketing.com*.

Tonino Jacono 20th Year Pipe

Tonino Jacono celebrates his 20th year as a pipemaker with a special pipe series. Using only Calabrian briar, Jacono's works have twice been recognized as Best Pipe of Show at the Deep South Classic Pipe Show. Tonino Jacono pipes are available nationwide. To locate a retailer near you, contact McCranie's at 4143 Park Rd., Park Road Shopping Center, Charlotte, NC 28209; phone: 888.523.8554; fax: 704.523.2353; e-mail: *mccranie @vnet.net*.

ASK CHUCK

Ivory Pipe

Recently, through luck and a good amount of vigilance, I found a listing on eBay for an ivory pipe. I had honestly never thought of purchasing an ivory pipe, but when I decided to see what it looked like, I was surprised to find the pipe displayed in its old pipe box. The difficult part was making out the printing on the inside of the box. Plainly visible were the words "Ivory Pipe Japan" and less visible was the name "Tsuge Company." I am sure nobody else who looked at the picture saw the name Tsuge and so I got the pipe for a steal. I've looked and looked for some sort of background for this pipe, but have not got any responses. Would you be kind enough to point me in the right direction or tell me exactly what I've found?

Mark Hill
Philadelphia, Pennsylvania

According to Sab Tsuge of the Tsuge Pipe Co., pipes such as yours were primarily made as tourist items at the end of World War II. "We do not make ivory pipes anymore," says Tsuge. "We stopped production in the early 1960s. If we still made them, the cost would currently be more than $2,000, though ivory items can no longer be exported to the United States." Tsuge states that the specific carver of your particular pipe was named Koh-Gyoku.

The Tsuge name has a long history of

craftsmanship. Up until swords were outlawed in Japan in 1868, the Tsuges were highly respected swordsmiths and had earned the same status as the samurai for whom they crafted their swords. History has lost track of the family after that, but we know that it returned to craftsmanship in 1936, when Kyoichiro Tsuge, after a long apprenticeship, opened his own business in ivory cigarette holders. Except for an interruption during World War II, the business prospered. After the war, Tsuge expanded his cigarette holder business to include the making of pipes. There was no briar in Japan, so pipes were made of cherrywood and became very popular, partly because of postwar shortages of cigarette papers and cigarettes—smokers who could not have cigarettes gravitated to pipes. The pipes were also popular with American military personnel and their families stationed in Japan. The Occupation leaders requested that Tsuge make souvenir ivory pipes for sale in the PX. Tsuge did so, along with many other ivory items, such as cigarette cases and holders, netsuke and other souvenirs. The company continued along these lines, but ivory became less popular. Good-quality briar was now available, and during the 1960s Tsuge focused more on briar pipes, for which the company now enjoys a worldwide reputation.

Smoking Stems

For the most part I smoke Virginia flake tobacco and am curious about something. When I rub out the flake, I sometimes notice small hard pieces of stem. I typically remove such pieces before smoking, but it occurs to me that I may be removing an important flavor component by doing so. Should I be taking these stems out, or should I leave them in?

Sean Winterlake
Cyberspace

Those bits of stem are inevitable. Mary McNiel, of McClelland Tobacco Co., tells us that they are fundamentally neutral in flavor; however, if a large piece of stem from the midrib of the leaf, more than half an inch long, for example, somehow made it into the blend, you may wish to remove that. These stems (or veins) are the arteries of the leaf, carrying the moisture and nutrients that are dispersed throughout the tobacco leaf. When the tobacco is dried, these conduits are left empty, their contents already having been captured by the rest of the leaf. Large pieces may momentarily affect the burn rate of the blend, though, so you may wish to remove them as you rub out your tobacco. You will not be missing any flavor quality by doing so. ***P&T***

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Fancy-Schmancy! No sense in buyin' a Benz when all ya need is a lift to work

Some thoughts from a casual Internet pipe dealer

by Kendal (Frenchy) Franceschi

I am, by no stretcha the imagination, a pipe expert. Hell, I ain't even an expert-in-waitin' if ya know what I mean. I wouldn't know a hunka Grecian briar from a slice of pizza. Mattera fact, the Grecian briar might taste like a slice of pizza for all I know. What I find really interestin' is how many people of the pipester persuasion actually do know what the difference is between one briar an' another. Or at least, they think they do. I'm a tad suspicious of those people, to tell ya the honest-to-God truth. It's like wine connoisseurs:

"This Châteauneuf du Pape is corky. Away with it, insolent Wine Stewart (an' how do they know the wine guy's name is Stewart anyhow?). Bring some breads to cleanse my offended palate!"

Geez, chug-a-lug a bottle of Ripple, hoss, an' relax fer gosh' sake, it's fermented grape juice. Listen, a crummy bottle of wine ain't gonna end the world as we know it, Mojambo.

Same way with pipes. Some pipe lovers take this stuff r-e-e-eally serious, pal:

"Yesss, and precisely where is the draft hole located, may I inquire?" they sniff.

"Uh, right there at the bottom of the bowl thingie. Y'know, underneath where ya'd put the tobacco? Ain't that where they all are?" I whine.

"Yes, yes, but is it centered at precisely 9 centimeters from the chamber to the beginning of the shank?"

"Huh? What the hell're ya talkin' about?"

"...and, when using a caliper, what is the exact measurement between the graining and inner wood, and what is the rate of smoke released by the intake manifold in proportion to the Johnson rod?"

"Huh? Hey, I measure my pipes with a red plastic ruler, so I don't think..."

"Is the nomenclature stamped with the patent number and are there any dashes or exclamation points visible when looking down the shank sideways with a loupe, or does one need to read the nomenclature in the usual way—i.e., standing barefoot on the kitchen floor while doing the Macarena and spinning the cat around in a clockwise manner? Must I be squinting in the direction of London and chanting 'Alfred, Alfred' in order to..."

"Whoa, e-e-e-easy big fella. These are only pipes, fer Chris'sake. Hunks a wood widda hole in 'em."

Yeah buddy, lotsa pipe guys, male and female, don't find nothin' funny about them pipes. 'Specially English pipes. Mama mia, does that subject ever get 'em stirred up. Look, I have no clue what alla them numbers on Dunhills mean. Not the foggiest notion. OK, I do know that one of the numbers has to do with size but, jumpin' Upshalls, which number an' the size of what? The tobacco chamber? I never even knew until recently it was called that. I simply thought it was the inside of the freakin' bowl. Is it the size or the capacity? An' is there a difference? Is it number 6 in length, width an' depth, whatever the hell that might mean; or is size 6 the capacity of the bowl? My pipes ain't got no capacity other than bein' pipes that I stick tobacco in until they're fulla tobacco. Then I fire 'em up and puff. Geez. I think the American Indians jammed some tobacco in a hole in the ground, stuck their kisser in it an' sucked. That's gotta be the cheapest pipe ever created an' it worked perfect. Prob'ly never got tongue-bite, neither. Nah, I'm a peasant, I guess. But it seems to me that most of the pipe-smokin' population is more peasantlike than snooty, goody-two-pipes types. Ain't the vast majority smokin' Captain Black in a Dr. Grabow? They usually got a collection of two briars an' a cob, which they never clean, ever, an' a three-pipe rack. After they've smoked them babies to a fare-thee-well, their heirs sell the remains of what used to at least resemble pipes on eBay (to me, usually). The bits look to have been

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chewed on by really hungry squirrels an' the cake is so thick on 'em ya gotta blast it off with a nuclear weapon. So, are they lesser pipesters just 'cause they never had nothin' made in England in their kissers but kidney pie (yuck)? Nay, say I! They are the backbone of the pipe people (sounds like aliens from the planet Pipus). So what's wrong with smokin' Sir Walter Raleigh? Huh? I ask ya? Nothin' wrong with it, 'cept it don't taste anywhere near as good as Nightcap. An' what's the big deal with la-di-da English pipes? Are they any better'n a good ol' Medico? I'm sayin' a big fat no, bubba! Them cheesy pipes are every bit as good as any doggone English pipe ya ever stuck in yer kisser—'cept the English pipes, um, taste, uh, better. So what am I sayin'? I...I'm not really sure anymore. I suppose if ya got the do-re-mi ya ought ta go for the best freakin' pipe ya can, 'cause it'll taste good...or not. It just ain't that easy, is it? I stay right around the midrange myself.

Now, by "midrange" I mean nothin' over a hundred bucks. When ya get up there over that, ya gotta worry about not hurtin' the pipe. Ya know, ya don't wanna drop a $300 pipe in the paint yer usin' to paint the walls in the family room. I figure it'll hurt like a sonofabitch to lose a $100 Stanwell, but I'd get over it someday; if a $500 Dunhill fell in a can a'paint, it'd make me suicidal. I'd be forced to take my exasperations out on my dog, Norman. An' poor ol' Norman, in between my maniacal ravings, would be tryin' to figure out why in the name of Rin Tin Tin I was smokin' a powder-blue Rhodesian and why the smoke was comin' outta my ears insteada my pie hole. So, for me, nothin' too pricey. I'd be scared a'breakin' it. And, conversely, nothin' so cheap it'd taste like plastic when ya smoked it. Ya just gotta find that zone where ya like it enough to smoke it but not enough to be lookin' for tall buildins to leap off if ya broke it.

High ends? Eh, who needs 'em when there're nice low-end pipes around fer practically nothin' an' they smoke just fine. Although, I won an auction on eBay once an' the pipe that came was made outta some kinda material I'd never seen a pipe made out of before. Is briar supposed to melt? ***P&T***

Kendal "Frenchy" Franceschi is a professional songwriter, a columnist for American Songwriter *magazine and, for fun, a part time Internet pipe dealer. His Web site address is* www.frenchyspipes.com

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Venere Due Punti (Smooth—Straight Grain)	~~$745.00~~	**$577.50**

Visit the Pipe Store at *pt-magazine.com* or call (919) 872-5040

PIPE CLUBS

The After Hours Pipe Club
First Monday of the month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kansas. Contact the staff at Churchill's, 785.273.0102; *afterhourspc@hotmail.com*; *www.homestead.com/afterhourspc*.

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Kelly Crow at *kelcro@mindspring.com*.

Briars Club
Second Thursday of the month at 6 p.m. at Hawthorne Fire House on Lafayette Avenue in Hawthorne, New Jersey. For more information, contact Howard Gutenstein at 845.759.2205; e-mail: *briarsclub2001@yahoo.com*; or visit the Web site at *www.groups.yahoo.com/group/njpipeclubthebriarsclub*.

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net*.

Broad River Smokers' Conclave
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868; *brsc@wncnet.com*; *www.wncnet.com/smokeit*.

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Calumet Pipe Club
First Thursday of the month at 6:30 at The Humidor Pipe Shop, 2502 Memorial Parkway in Huntsville, Alabama. Contact Robin Morgan at 256.539.6431.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans, *raevans@outdrs.net*; Brian Siravo, *CAPSpipeshow@aol.com*; or *Caps_pipe.tripod.com*.

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com*.

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnegan's Wake Pub, Third & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com*.

Circulo de la Pipa Mexico D.F.
First Friday of the month at 7:30 p.m. in the Otro Lugar de la Mancha, Esopo #11, casi esquina con Av. Mazarik, Col. Polanco, Mexico City, Mexico. Contact Gustavo Chavez-camacho at *pipaclubdf@listbot.com*; *circulodelapipa.homestead.com/Bienvenida.html*.

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

Conclave of Richmond Pipe Smokers (CORPS)
Meets the third Tuesday of the month at various Richmond, Virginia-area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org*.

Connecticut Valley Pipe Club
For information and meeting times, contact Dock Perry at 413.789.2153.

Croft's Burley Burners
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

Dallas/Fort Worth Pipe Smokers Club
Third Wednesday of the month at 7:30 p.m. at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price at *epr065@airmail.net*.

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net*.

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Tony Espeseth at 715.595.4666 or check out the club's Web site at *www.greatnorthernpipeclub.org*.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Sull at 913.362.7864 or e-mail the club at *gkcpc@yahoo.com*.

Hudson Valley Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Route 44, Millbrook, New York. Contact Rob DiStasio 914.533.6696 or *recoil@optonline.net*.

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html*.

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxareapipesmokers.org*, or Randy Pedigo at 865.637.7565; or *repedigo@bellsouth.net*.

Memphis Area Pipe Smokers (MAPS)
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob at *info@pipeclub.org*; *www.pipeclub.org*.

Milwaukee Area Pipe Society
Third Thursday of the month at 7 p.m. at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. Contact Joe Harb, 262.783.7473, *jharb@wi.rr.com*; *home.wi.rr.com/perique*.

Mt. Town Society of Kapnismologists
First and third Thursday of the month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. Contact Kat Gartner at 517.775.8536; *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Second Monday of the month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *www.newyorkpipeclub.com*.

PIPE CLUBS

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N, Denmark; *ls@n-t.dk*.

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006; *wcsmith1@bellsouth.net*.

North Oakland Tobacco and Pipe Club (NOTPC)
First Thursday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; *tmcginty@ameritech.net*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870. 856.4433.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net*.

Old Pueblo Pipe Club
Third Wednesday of the month at 7 p.m. at local shops. For more information, check the schedule on the club Web site, *www.jack-tompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317; e-mail:*Tompkins_jl@cox.net*.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars, France ; *alainletulier@compuserve.com*.

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ ms29.hinet.net*.

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@ starband.net*.

Sacramento Pipe Collector's Assembly (SPCA)
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet*.

Sandwich Isle Pipe Society
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit 15 off I-90, Pickering Place, 1810 12th Ave. N.W., #C2. Contact Ron Butler, *crenterprise@ unidial.com*, 253.927.3672; Matt Guss, *matt@ reallysmart.com*, 206.903.6542; or Nathan Reasoner at 800.647.7833; *www. seattlepipeclub.org*.

Shanghai Pipe Club
Meets every other Saturday afternoon from 2 to 6 p.m. at 120-23 Tai An Road, Shanghai. Check out the club's Web site at *www.shanghaipipeclub.com* or contact Echo Hui at *echo_hui@yahoo.com* for more information.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Mark Maxfield, *barley_shpc@yahoo.com*; or Don Powers, 781.449.0380.

Singapore Pipe Club
Meets every Saturday morning at 10 a.m. whenever Dr. Mike Loh is in town. Meetings are held at the StarBucks in Liat Towers, Orchard Road, Singapore. For more information contact Dr. Loh at *mike@ drmikeloh.com*.

South Florida Briar Brotherhood
Third Tuesday of the month in Fort Lauderdale. Contact Grant Porter at 954.741.8595; *www.flpipeclub.org*.

South Hampton Roads Pipesmokers' Club
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Virginia. Contact Dan Carey at 757.236.3469; e-mail: *e-celt@yahoo.com*.

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca*.

Triangle Area Pipe Smokers
Second Tuesday at O'Charley's Restaurant on Six Forks Road, Raleigh, North Carolina, at 6:30 p.m. Contact Jim Carrino at 919.848.0885, or Stan Sokolove at *pipechief@mindspring.com*.

Tri-State Pipe and Tobacco Club
For information about meetings of the Fort Wayne, Indiana-based club, contact Andre Spencer at 260.744.4797.

United Pipe Clubs of America
An organization representing U.S. pipe clubs for national and international smoking competitions and sharing the pipe-smoking experience around the world. For more information visit the Web site at *www.united pipeclubs.org* or e-mail the organization at *pipes@unitedpipeclubs.org*.

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

EVENTS

Chicagoland International Pipe and Tobacciana Show
The Chicagoland International Pipe and Tobacciana Show will be held May 14-16, 2004, at the Pheasant Run Resort located at 4051 East Main Street, St. Charles, IL 60174. Reservation telephone numbers: 800.999. 3319 or 630.584.6300. Mention that you are with the Chicagoland International Pipe and Tobacciana Show group and receive the special rate. The resort features fun for the whole family, including golf, a dinner theater and a comedy club. Check out its Web site, *Pheasantrun.com* for more details.

Gateway Area Pipe Show
The St. Louis Pipe Club will host its 16th annual pipe show on Saturday, Feb. 21, from 9 a.m. to 5 p.m. at the Hilton St. Louis Airport. A special room rate of $79 can be obtained by calling the Hilton St. Louis Airport at 800.345.5500 and mentioning the pipe show. For more information or to reserve a table, contact Jay Milton, 56 Glen Echo, Glen Carbon, IL 62034; 618.288.2090; or Bob Callaway, 220 Pralle Lane, St. Charles, MO 63303; 636.946.8555.

Triangle Area Pipe Smokers' Pipe & Cigar Expo
The Triangle Area Pipe Smokers will host its 7th annual pipe show on Saturday, March 13, at the North Carolina State Fairgrounds in Raleigh, North Carolina. For club or show information, check out the club's Web site at *www.ncneighbors.com/1416*.

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Collectively Pöschl Tabak produces 40 different types of pipe tobacco, yielding almost 350 tons of product, which is consumed by over 60 countries. In fact, the worldwide bestseller of pipe tobacco is Pöschl's own Thomas Radford Sunday's Fantasy. To ensure only the finest tobacco is used in their products, Pöschl Tabak sends their tobacco experts all over the globe.

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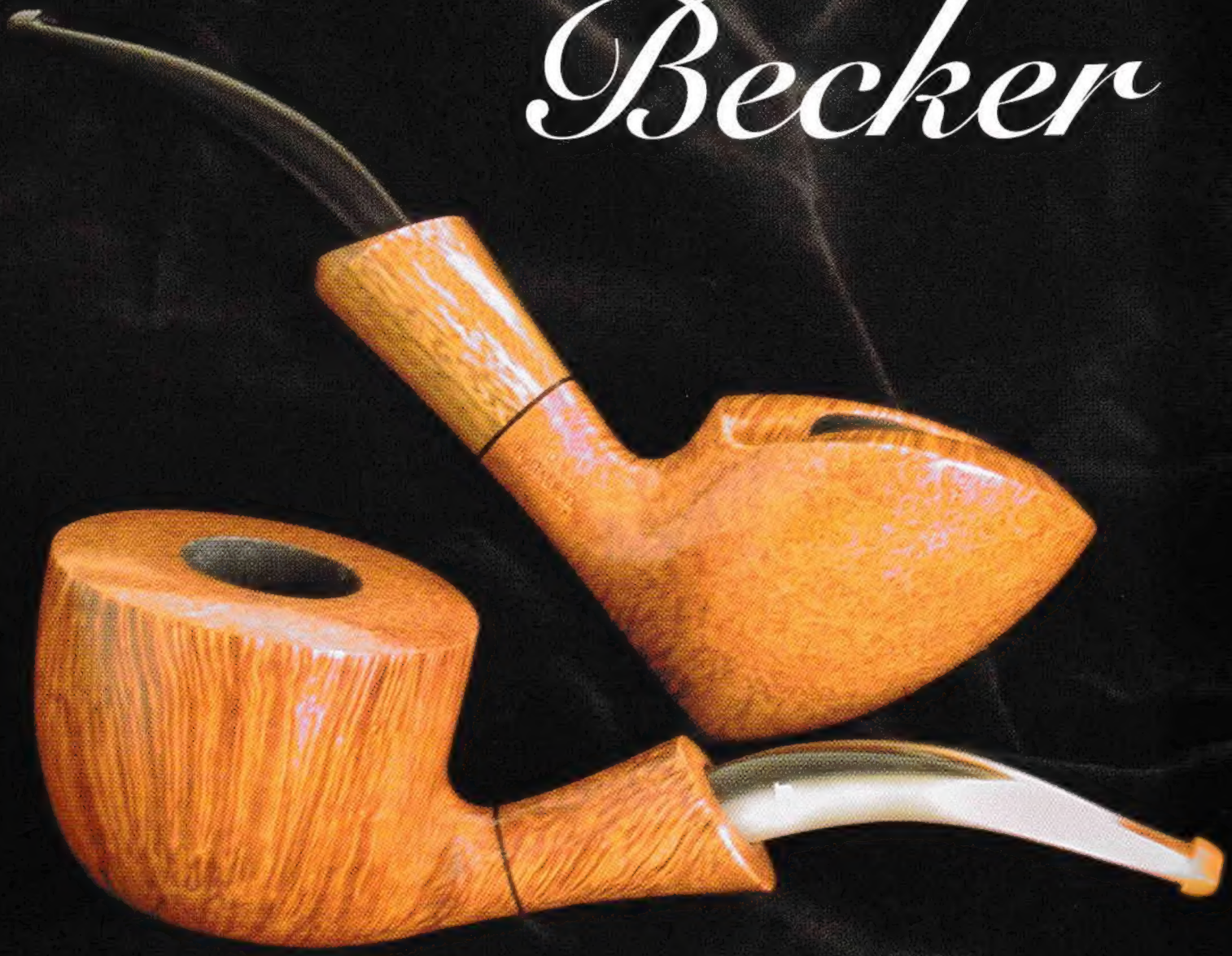

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